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## Wavelength (August 1991)

Connie Atkinson  
*University of New Orleans*

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# Wavelength

ISSUE NO.130 • AUGUST 1991

*"I'm not sure, but I'm almost positive, that all music came from New Orleans."*

—Ernie K-Doe, 1979

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# RHINO TO ISSUE NEVER BEFORE RELEASED PROF. LONGHAIR CD

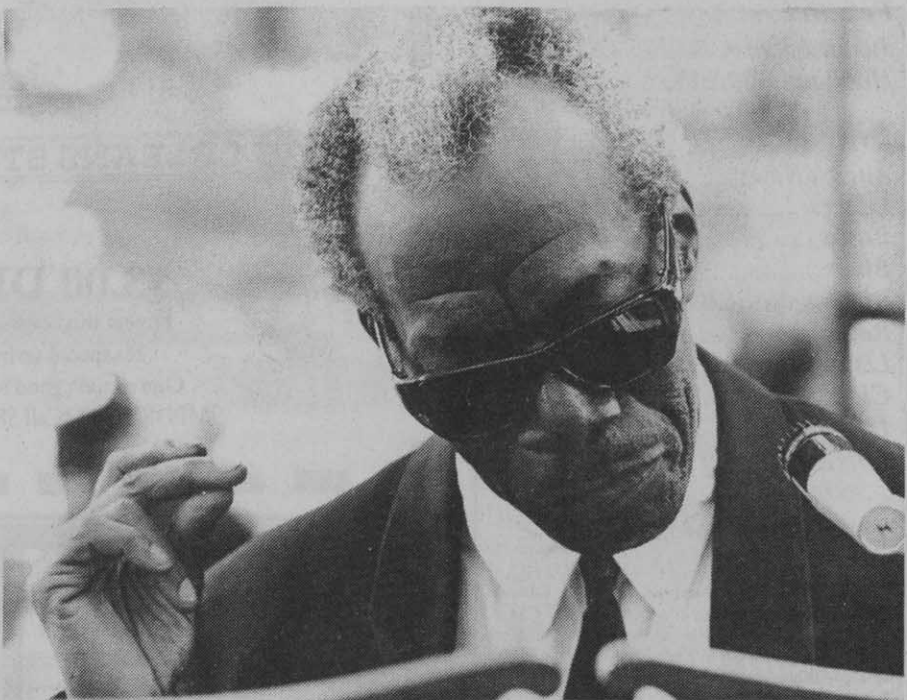
**R**hino Records is releasing a posthumous collection of recordings by the late Professor Longhair in November. *Mardi Gras in Baton Rouge* was compiled by Don Snowden and James Austin, from tracks originally produced by Quint Davis. Fess recorded the tunes at Deep South Recorders Studio in Baton Rouge in September of 1971, and at Ardent Studios in Memphis in June of '72. The tracks have never been released to the public before.

The tracks on the compilation include (with bonus CD tracks indicated by italics): "Mardi Gras In New Orleans," "Jambalaya," "Since I Met You Baby," "Her Mind Is Gone," "Meet Me Tomorrow Night," "She Ain't Got No Hair," "Tipitina," Fats Domino medley, "Mean Old World," "Shake Rattle & Roll/Sick & Tired" (medley), "Hey Now Baby," "Something On Your Mind," "Doin' It," "Rum & Coke," "Whole Lot of Lovin'," "Gone So Long," and "How Long Has That Train Been Gone?"

Gary Stewart, President(?) of Rhino Records, said that Rhino recently licensed the tracks from Bearsville Records, the company headed by Sally Grossman (widow of the legendary Albert Grossman). Rumors have been persistent since Grossman's death that he had in his briefcase tapes of Fess' work he planned to work with when he (Grossman) suddenly died.

The incredible pianist, who revolutionized the way the piano is approached in popular music by incorporating Caribbean rhythms and a popping left hand into his playing, sadly died just as the acclaim he long deserved seemed to be coming to him. The tracks on *Mardi Gras in Baton Rouge* give further testament to his innovations and justification for that acclaim.

—Coalhouse



## HOWLIN' WOLF MOVING TO CBD

The Howlin' Wolf, a somewhat iconoclastic club on the outskirts of Fat City for the last two and a half years, is moving to the Warehouse District this fall. The end of July will see the last performances in its Metairie location. The new location, at 828 South Peter, is tentatively scheduled to open in September.

"The Warehouse District is a better location for us," explained Jack Groetsch, owner of The Howlin' Wolf. "Our place out here is going to be bigger, in a better building. It took a while, but we finally found a place that was workable for us, and now I guess we're throwing the dice."

"With the type of music we handle, which is mostly alternative and roots

rock, we're going to be doing better being out by the colleges. We're getting a lot of New Orleans kids out here in Metairie anyway, and I think now we'll be able to pick up more. I've always liked the Warehouse District area. There's a lot going on out here."

The Howlin' Wolf has been a bastard child of sorts for its stay in Fat City. Surrounded by clubs whose clientele sport unbelievable amounts of hair and prefer the new Megadeth album blasted at ear-bleeding levels to acoustic sets and local R & B flavored rock n' roll, the club has offered some of the city's best low-key engagements in an unlikely place. Now, the club is not only moving but expanding as well.

"Our Metairie location held about 350 people, max. I think our new location will hold 500 people, max. It's in an old warehouse, with exposed beams and all. It's real nice, it's much nicer than the building we've been

## JUSTIN ADAMS, FAMED R&B GUITARIST, DIES IN NEW ORLEANS

**O**n July 2, 1991, another piece of the New Orleans rhythm & blues pie disappeared with the death of Justin Adams.

Without doubt, Adams has to be included in the "establishment" of select musicians who cultivated the New Orleans rhythm & blues in the Fifties, the sound that emanated from Cosimo Matassa's J&M recording studio, a sound that became known worldwide as "The New Orleans Sound."

Tommy Ridgley left Dave Bartholomew's band to form his own group. Adapting Bartholomew's method of hiring the best musicians available and with strict regimentation, the "Untouchables" were formed, anchored by lead guitarist Justin Adams. For more than a decade, the Untouchables were considered one of the best working bands in the New Orleans area, recording several local hits on Herald Records, including (*"When I Meet My Girl," "I've Heard That Story Before," "Baby Do Little."*)

A favorite of Bartholomew, Adams could also be found axing on many Bartholomew produced recordings dating back to the mid Fifties. With Imperial Records as a viable outlet, Adams's guitar playing luminized the songs of many of the local talent being recorded at that time, from Fats



Domino's hit "Blueberry Hill" to the obscure Dave Dixon's "I'm Not Satisfied"; from Little Richard's "Tutti Frutti" to Tommy Brown's "Rock Away My Blues"; from Professor Longhair's EBB recordings to Amos Milburn's New Orleans sessions. Adams can also be counted "In That Number" on hundreds of other recordings: "The Monkey" (Dave Bartholomew); "But I Do" (Frogman Henry); "Party Doll" (Roy Brown); "In The Same Old Way" (Tommy Ridgley); "Ain't Gonna Do It" (Smiley Lewis) plus many, many more including Lloyd Price, Shirley & Lee, Eddie Bo, Sugarboy Craw-

ford...

This is only a partial list, but you get the idea. Whether it was on recordings or live, Adams played with just about every notable R&B artist in New Orleans. Justin Adams was a thoroughbred musician whose versatility was admired by all those who came in contact with him.

During Jazz Fest, it wasn't unusual to find Justin doing a jazz set in the morning and a rhythm & blues set that afternoon.

In my opinion, one of the greatest sets ever in Jazz Fest history had to include that Saturday afternoon on April 30, 1982, when Joe Turner teamed up again with Dave Bartholomew. Enthusiasts were positioning themselves for this long anticipated reunion. Bartholomew showed Fest goers why he was chosen to the Rock 'n' Roll Hall Of Fame. Joe Turner showed them why he was called "Boss of the Blues." The best musicians Bartholomew could find were backing Big Joe for this dynamic event — including Justin Adams.

Justin's Legacy will certainly endure with the many young guitarists that he taught & influenced throughout his career.

Justin Adams was 68 years old at the time of his death.

—Billy Delle

housed in. There will be a bigger stage area for bands and more space for the audience."

Groetsch hopes to run things a bit differently in the new location. The old Howlin' Wolf standbys, like the popular "Acoustic Night" and frequent guests The Clements Brothers, will continue on, but the club plans to book more out-of-town bands and hopefully emulate the Austin, Texas club circuit with its regular rotation of local and non-local acts.

"We're looking to provide more roots rock music out here. I think this area will handle that kind of music better

than Fat City. I've had trouble attracting people from Fat City with anything that's not Heavy Metal. Most clubs that do alternative and roots, like, say, The Maple Leaf, are more out in this area. We've been kind of the odd man out in Fat City."

Groetsch, who says the new club will retain the Howlin' Wolf name, feels confident that both musicians and audiences will respond positively to the new move. "We've built a good reputation with musicians. Even if they haven't necessarily drawn as big a crowd with us out in Fat City, they've

played there because they like the atmosphere we provide. Like a Dash Rip Rock, for instance. They make their most money playing out by Loyola and Tulane, with those crowds, but they've always played for us as well because they like us and the way we treat them. They enjoy themselves playing at the Wolf, they like our atmosphere. So now that will change in the Warehouse District, in that we'll have the best of both worlds. It'll still be the Wolf, but in a bigger, better place and in a better location."

—Coalhouse



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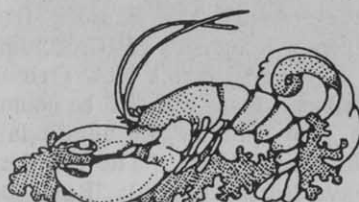
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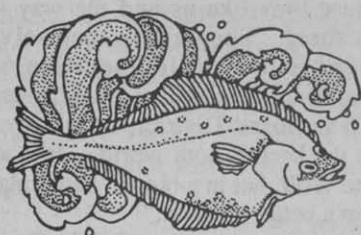
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A friend of mine and I have a shop in New Delhi where we intend on starting a music information desk and magazine sales counter that will cater exclusively to the few but fervent Jazz and Blues lovers of India. Later on, depending upon its feasibility we may even decide to sell some of the music at the shop. We intend on making it the only shop of its kind in India—a highly ambitious plan indeed, and I am sure we will succeed. But to do that we, first of all, need to compile a lot of information and, this is where you step in.

I will be much obliged if you would kindly send me a list of your publications and recordings, if any, so that I may select the material I need and inform you accordingly.

—P. Dutta

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EDITOR'S NOTE: Good luck on your shop. We're running your letter so if any of our readers would like to get in touch with you, they'll have your address.

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# BOB DYLAN

On Dylan's golden anniversary, a new book attempts to account for the durability of his appeal.

**The Dylan Companion:**  
A Collection of Essential Writing  
About Bob Dylan  
Edited by Elizabeth Thomson  
and David Gutman  
Bantam Doubleday Dell  
Publishing Group, Inc.  
Wilkinson Ross \$13

May 24 marked the 50th birthday of Bob Dylan. In retrospect, the highs and lows of Dylan's career seem more severe than ever — almost hyperbolic. How can we picture that Angry Young Man of the early '60s when today on the stage stands only a whining, waxen cadaver? Over 29 years have passed since his first album *Bob Dylan* was released, and the seemingly infinite space between then and now makes a final evaluation of the Dylan legacy difficult.

But help is on the way. May 24 also marks the publication of yet another book on Bob Dylan: Elizabeth Thomson and David Gutman's *The Dylan Companion*. Here is a compilation of criticism, interviews, personal accounts and academic studies on the man and his music written between 1962 and the present.

The book begins slowly with a lengthy treatment of folk music's development and Dylan's place in it, followed by a biographical account of the now familiar early years of Robert Zimmerman in northern Minnesota. The remaining eight chapters proceed in roughly chronological order while presenting minor themes themselves. Chapter Two, "Tears of Rage," is an interesting collection of 1962 reviews and personal accounts covering Dylan's initial emergence into the folk music scene. Chapter Six, "Winterlude," deals entirely with that now tiresome polemic: are Dylan's lyrics genuine poetry?

Thomson and Gutman's purpose is

simple enough: "We need something more . . . to account for the obstinate durability of Dylan's appeal. *The Dylan Companion* aims to sift through the welter of Dylan commentary and suggest some answers." They describe their book as "rigorously objective," floating amid a sea of "intensely subjective" Dylan literature. "With no axe to grind and no lurid hypothesis to sustain, *The Dylan Companion* presents the best of 30 years of comment and commentary engendered by the man and his music."

This question of objectivity is a difficult one, and in all likelihood "being objective" about Bob Dylan is not only impossible but moot. In any case, the logic behind the arrangement of passages is clear enough: in an effort to mirror the ups and downs of Dylan's appeal, the first half of the book is uniformly reverent while the second, with only two exceptions, borders on abusive.

"He is, I think, the most remarkable poet of the '60s," writes Kenneth Allsop in 1965.

"Dylan's not only a poet, he's as well a prophet, a prophet like happens once every five hundred years or so," sputters Ken Kesey, the author of *One Flew Over the Cuckoo's Nest*.

In fact, this first half is so uniformly effusive that we are reduced to comparing snowballs, and left wondering about earlier claims to objectivity. But all that changes in chapter Six with Lester Bangs' 1976 review of *Desire* in which he berates not only the comeback Dylan of the '70s but the unscarred icon of the '70s as well: "All I care about is Bob Dylan and whether he is being straight with me or not. I don't think he is, anywhere."

From here on it is all downhill. A. Manakov writes of the commercialization and therefore corruption of Dylan's music. Pauline Kael writes (for

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the perennially cynical yet hilarious *New Yorker*) a playful but scathing review of Dylan's 1978 film *Renaldo and Clara*, mocking his well-known desire not to be well-known: "He wants to be buried in an unmarked grave. Of course. That's why he's made a four-hour movie about himself." Ron Rosenbaum submits a derisive analysis of "born-again Bob's" decision to embrace Christianity. And perhaps the most memorable of these readings is an excerpt from Joan Baez's *And a Voice to Sing With* in which she recounts her nightmarish brush with the now fully decayed Dylan of the mid-'80s. Ironically, the negative portions are far more entertaining than their earlier counterparts - even for admirers of Dylan.

Of course, not every passage after 1975 is derogatory. Bruce Springsteen's 1988 Rock 'n' Roll Hall of Fame introduction could hardly have been anything but reverent, but even in appreciation Springsteen puts his finger on the problem-he is forced to recollect his '60s childhood in order to salvage Dylan's significance.

The last selection is Robert Shelton's apology. We are asking too much of Dylan, Shelton claims. We are supposed to feel sorry for the man and view him as a "shy, sensitive and often frightened artist." It comes as no surprise that Shelton, a friend of Dylan's, would defend him, but ultimately Shelton's words ring hollow. He claims, "He [Dylan] could have died in 1966, or after, and still have changed the face of popular music," which is just another way of saying that the new releases should be tolerated for the sake of the old. No way, Robert.

In any event, while almost everything in *The Dylan Companion* is well written, including ten previously unanthological pieces, the book's strength is in its arrangement. Its juxtaposition of critical reviews and personal accounts and literary analyses provides a well-rounded picture (this is as close to "objective" as one can expect) and makes for interesting reading. With the help of *The Dylan Companion*, you should arrive at a more balanced judgment of this elusive, now 50-year-old legend.

—Wilkinson Ross



## AFRICAN SUMMER

The driving rhythm, sweet vocals and ringing guitars of soukous music have attracted a following in the U.S.

As usually happens with the arrival of summertime, lovers of African music are blessed with an abundance of tours and record releases. Much interest continues to be centered on soukous from Zaire/Congo-Brazzaville via Paris, but domestic releases and tours are also bringing us South African mbaqanga and choral music, highlife, Afro-beat and more.

Soukous continues to be the hottest dance music worldwide, and both Shanachie and Sound Wave Records have new music available by one of the leaders of the style, the band Loketo. The driving, infectious soukous rhythm topped by sweet vocals and beautiful ringing guitars has been effectively introduced to the American public in the past two years, and audiences are eating it up. The newest releases, *Extra Ball* (Shanachie 64028) and *King of Soukous* (Sound Wave 89005-2), provide wonderful introductions to soukous

for the newly interested.

For those already enamored with the sound, the reality is that soukous is beginning to seem one dimensional with every song following a prescribed formula from which the artists rarely stray. As new soukous releases become available, the search becomes one of looking for outstanding melodies that will make the songs memorable. The name Loketo will be enough to warrant the interest of most soukous lovers, and I'm happy to say that our interest is rewarded by both new discs.

In the Paris studio scene from which soukous evolved, band lineups are in a constant state of flux, due no doubt to the real possibilities of instant stardom associated with soukous. With the incredible talent in Loketo, it's not surprising to learn that they've undergone personnel changes as well. The original superstar lineup of Arlus Mabele, Diblo Dibala and Freddy de

Majunga was broken when guitarist de Majunga quit to pursue a solo career just prior to Loketo's first appearance in New Orleans during summer 1990. Then, again just before the band's New Orleans appearance for Jazz Fest '91, the other guitarist, Diblo Dibala, went the way of de Majunga. Amazingly, the band's sound has changed little, attesting to the songwriting skills of each member and the wealth of accomplished guitarists that have come to Paris from the Zaire/Congo-Brazzaville area.

*King of Soukous*, actually a solo album by singer Arlus Mabele, features the current version of Loketo with Mabele on vocals and with lead guitar by Dally Kimoko (who appeared with the band in New Orleans at Jazz Fest). The album provides straight ahead soukous on four of the cuts, with an overall religious slant as is the wont of Mabele, author of the album's six songs. The exceptions are the reserved, pretty "Un Seul Dieu" and the funky "Mawa" whose use of horrendous, sustained rock guitar I will pray is an experiment gone awry and not portent of a new trend in soukous. Guitarist Kimoko (probably not the offender on "Mawa") does a very respectable job, especially considering he is the replacement for Diblo Dibala, the most sought-after session guitarist in Paris.

Soukous' kinship with zouk music from the French Antilles islands of Guadeloupe and Martinique (both were born in the recording studios of Paris) can be heard clearly at times on *King of Soukous*, especially on the vocals of "Embargo," "Asta-Di" and "Un Seul Dieu." Famed Antillian keyboardist Ronald Rubinel, whose talents have been heard on countless Haitian, African and zouk records, usually collaborates on tour and record with Loketo, yet he is not credited here. Either an error was made or the credited keyboardist, Jean-Claude Bihari, has been listening carefully, providing some clearly zouk-influenced lines on several cuts.

Released some months earlier was Shanachie's *Extra Ball*, a superb album that includes Arlus Mabele and Diblo Dibala, as well as synthesizer by Ronald Rubinel. While not denigrating the fine job of guitar work done by Dally



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Kimoko in the current Loketo, the songs on *Extra Ball* absolutely soar with Dibala's amazing guitar solos. Included here are examples of such distinctive soukous compositions that the listener might even be caught whistling a tune through the day. This one, along with last year's release of Loketo's *Soukous Trouble* (Shanachie 64025), are guaranteed enjoyment.

The point of departure from which soukous grew is the famous rumba-based "Congolese" style from central Africa. As soukous evolved, most musicians left the horns and rhythm changes behind, opting for the guitar dominated, straight ahead style to be heard on the Loketo discs. For a taste of the richness of Congolese music, both old and new, and to experience one of Africa's great female voices, check out *Soukous Siren* (Shanachie 64031), a newly released compilation of hits by Zaire's Tshala Muana. Those long into the scene have been aware of Muana since the mid-'80's when she began to pursue a solo career, and no fault can be found with the choices made on this outstanding collection; it is highly recommended.

Featured here is backup instrumentation by accomplished musicians providing the same dazzling guitar work as can be heard on the best Congolese music. Arrangements are by Souzy Kasseya, one of Zaire's smoothest, most mellow soukous artists who first hit big in Paris in '84 with "Le Telephone Sonne."

Tshala Muana delivers a few samples of today's hard-driving soukous, showing the contemporary side of the music, but her forays into the earlier rumba-influenced style show her familiarity with the roots of her country's pop music. An added treat is the diversity of elements introduced into Muana's repertoire through her years spent in Abidjan, Ivory Coast. Some of the most interesting blends of Caribbean and African music have been produced in Abidjan, rivaling (in spirit if not quality) that of Paris, and Muana's experiences there can be heard on cuts like "Lwa-Touye."

One can totally ignore all discussions of musical elements to be found in Muana's music and just enjoy the beauty of her voice. In solo and in

chorus, the power and purity of her vocal ability takes any style of music to the peak of possibility. This is an album designed for pressing the repeat button on the CD player and letting it work its way into your head all day long.

If it's the beauty of the guitars that attracts you to soukous, another new release entitled *Guitar Paradise of East Africa* (Earthworks 3-1021-2) is also essential listening. The reference point for this compilation is that all cuts were recorded in Nairobi, Kenya, but the selections feature artists from Zaire and Tanzania in addition to those from Kenya. The technical and soulful improvisational skills of the guitarists will leave you begging for more. Many different styles are presented, but I'll leave that discussion to the liner notes which are informative and provide leads for further exploration. Suffice it to say that when I played four cuts from this album on a recent edition of the Caribbean Show radio program, I received dozens of calls requesting more info on the record.

**FINAL QUICK GLANCE:** When African pop music first made its appearance in the States in the early '80's, it was the varied musics of Nigeria that were presented. Among the second wave was an artist from Benin City, Nigeria, named Sonny Okosuns, who created quite an impression with his fusion of Bendel highlife music, rock, soca and reggae which he called "ozzidi." His beats were familiar yet flavored with a relaxed, repetitive style that stemmed from his Nigerian roots, and his socially conscious lyrics (usually sung in English) appealed internationally. A compilation album released in '84 entitled *Liberation* (Shanachie 43019) was the only easily available Okosuns recording for Americans until the recent release of *African Soldier* on the Profile label (P-1414). The new album is a nice mix of Okosuns' styles, with one soca number ("Mohammed"), four Wailers-style reggae cuts, and the funky signature ozzidi blend heard on "African Soldiers," "Festival" and "Woman." A bit too fluffy pop at times, but worth a listen.

—Gene Scaramuzzo

# DUKE ROBILLARD TURNS IT AROUND

Long a cult figure in R&B circles, Duke moves up front on his solo album.

**D**uke Robillard has long been a cult figure to R&B fans and blues fanatics for his fluid, seamless guitar stylings. Founder of the first incarnation of the prestigious Roomful of Blues band when he was barely out of high school, Robillard has gone on to record and perform with some of the best musical talents in the business. Big Joe Turner was so impressed with Duke's coverage of T-Bone Walker's style that he wanted to send T-Bone's widow a tape of Robillard's work in that genre, purportedly to show her "that T-Bone's not dead." Muddy Waters was impressed enough with Robillard's playing to invite him onstage on numerous occasions, artists as diverse as Count Basie and B.B. King allowed Duke and company to appear with them, and blues bigwigs Joe Turner and Eddie "Cleanhead" Vinson asked for the pleasure of his accompaniment.

As his resume suggests, Robillard has never been locked into one style of music or playing. After leaving Roomful of Blues, Duke toured with Robert Gordon, playing rockabilly; recorded with the Legendary Blues Band; worked the New England area with a trio he called the Pleasure Kings; recorded an album of jump blues mixed with jazz called *Swing*; put out an album with Dr. John and Jimmie Vaughan as sidemen called *You Got Me*; accompanied New Orleans' Tan Canary Johnny Adams on his ethereal tribute to the songs of Percy Mayfield; and most recently was hired as lead guitarist for the Fabulous Thunderbirds.



Duke Robillard with Ronnie Earl.

But before assuming full time playing and touring duties with the T-Birds, Robillard somehow found time to record one more album, *Turn It Around*, with his own band on the Rounder label, and time to talk about the album and his career.

"The blues/rock 'n' roll genre I've been working in on my own is what I really want to pursue, and what I'd like to do because I consider rock 'n' roll-based music as the great melting pot for all kinds of things, very open, and you can add a lot of different types of styles to it and come up with something *really* interesting. I'm also very interested in songwriting, and I think it's a little more open when you get into the field of R&R. I've written a lot of blues, I love blues and I love playing blues, but I don't want to be restricted to that genre as far as my writing or my playing."

Robillard believes that the public's awareness of his diversity and individual style stems from the fact that a lot of his work has been on small, independent labels. "If my records had been on a major label, they would have been directed more by a major label producer who may or may have not wanted to exploit different styles of my playing. Generally they try to make you something and that's what you go for, that's what you become. Fortunately, or maybe unfortunately for me, being on an indie label, I've been allowed to explore a lot of different facets of my playing, and all of those facets are legitimate facets of Duke Robillard. There are a lot of versatile players, but as far as really having a voice in those forms, I do because I love those musical forms and I've played them all for long periods of time, and I really believe that

they're all very much me."

And as for the musical forms on his new album, Robillard believes he has finally gotten what he's been looking for all these years: "*Turn It Around* is my strongest record. I feel like I've finally got my idea of what a rock 'n' roll record sounds like, what my rock 'n' roll record sounds like, on tape and that my songwriting is getting stronger. I feel that the addition of the female vocalist (Susan Forrest) is a totally unexpected direction, but I think a good one." Forrest, who Robillard met on tour when she handed him a tape of her work, impressed him to the point that he tried to set her up with a record producer in New York. When nothing came of it, he did some demo recording with her and liked it so much that he asked her to start sitting in with the band (Scott Applerouth on bass, Doug Hinman on drums, Duke on guitar and vocals). "A lot of her writing is very different from what is on my album. 'Turn It Around' is her song, and we wrote 'Down By The Delta' together. A lot of her writing is more rock oriented, but she's got a bluesy kind of R&B feel, and also a pop kinda sound too. I like the fact that it's something kinda unexpected, and she's coming from a different place, but when you put it together with my sound, it makes something that I think is really a good and different sound for me."

Fans who're looking for a more upbeat Robillard sound won't be disappointed with "Coul'da, Shoul'da, Woul'da," a cut written by Legendary Blues Band harpman Jerry xxxxx that sounds as if it came out of a current T-Birds set list. "I did two albums with Jerry for Rounder with the Legendary



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Blues Band when he was leading the band. He and I have always been good friends. I told him I was looking for a kinda old type rock 'n' roll tune and he delivered it."

Old type R&B fans will also be pleased with the inclusion of Duke's duet with Forrest on Doc Pomus's tune, made famous by the Drifters, "Sweets For My Sweet." Though he does admit to "recalling nearly every Sixties guitar lick I remembered," in the song, the cut sounds very clean. The duets are not duels, nor over sweetened. There's just the right touch of Robillard roughness to cut Susan's sugar. "I've loved that song since I was about 14. I first heard it by an English band called the Searchers. I always thought it was a great song, and then Doc Pomus and I had become friends. He helped produce the first couple of ROB albums, and Doc and I have written together quite a bit now." (There's a Pomus/Robillard collaboration on another track, "High Cost Of Loving.")

But there seems to be one major obstacle to the success of *Turn It Around*: Duke Robillard won't be around to promote it. "With that record, I was planning on touring much more extensively, then I got an offer from the T-Birds in the middle of, or close to the end of making that record. They were the only band that I would just forfeit my career for. I thought it would be a good opportunity-they're all good friends of mine. I've played with Fran and Preston, they've been in my bands before and in an early Roomful of Blues band, and Jimmy and Kim and I have always been friendly, so it was a natural thing to do and try out." The T-Birds with Robillard on board have just recorded a new album due out August 5, and go on tour momentarily, but Duke Robillard seems sure he'll find a way, a place and a time for his music. "I'm committed to the T-Birds and I'll pretty much be touring with them now, but I hope at some point to be able to do some tours and shows to promote my record. Obviously that's gonna have to be on hold because the T-Birds' CBS record will be released soon and it's a bigger deal and there's more at stake. We'll have to kinda see how things work out and what happens."

—Grant Britt

# WHAT'S IN A NAME?

**If you're a musician,  
it's a legal asset that too often is ignored.**

**A**s a musician or member of a performing group, one of the most valuable assets you have in building your image, following, and reputation is the name you perform under. It's an asset known in law as an intellectual property that too often doesn't get the legal protection it deserves until it's too late.

For example, you and three friends have been performing for six months locally as the Caged Animals. Your drummer and bass player decide that they're tired of playing cowpunk and want to form their own ska group but want to keep the name Caged Animals. Or, all goes well locally, you're looking to build a national reputation so the band lands a date in Washington, D.C. only to find out from the local club owner that there's already a group called the Caged Animals playing neo-psychedelic dance music throughout Virginia.

This happens more often than you think. Several years ago fans of Dash Rip Rock were mystified to see their heroes advertised as playing at the Fairmont Hotel Ballroom. Actually, this was an oldies group from Texas known as Dash Riprock and the Dragons. This year has seen the appearance of the Stick People, another out of state band with nothing in common with the popular New Orleans group by the same name who played local club gigs during the 1980s. An almost certain path of getting into litigation over band name ownership is to become successful, earn some gold records, retire and fifteen years later when the money runs low try and reform the group. The Byrds, Yes, Creedence Clearwater Revival, Lynryd Skynrd, The Zombies, The Shangri-La's and Sam and Dave are but a few examples of this syndrome. These are just a couple of common scenarios in which establishing protection for a band's name can arise, leaving you with such unpleasant options as giving up

your identity or entering into an expensive and long courtroom fight.

If you're interested in protecting your name only within the State of Louisiana, there are several means of registration. The easiest and least expensive way is to apply for a trade-name and/or trademark with the Secretary of State's office in Baton Rouge. This procedure involves signing a notarized application swearing that you are authorized or entitled to use the name and are not deceptively claiming it.

If your band's name is embodied in a distinctive logo design, you might want to register the name as a trademark as well. Upon finding that the name applied for has no prior registrant, the Secretary of State will recognize your exclusive use of the trademark or tradename for a period of ten years. The filing fee for registration is sixty dollars.

If you decide to register with the State of Louisiana, make sure that your band gets together and signs a written contract specifically stating who owns what percentage interest of the registered tradename and/or trademark. A buyout clause should be included to address the problem of leaving members which enables the remaining artist to purchase the departing members' interest in the band's name and any other communal purchases such as instruments, sound equipment and vans. Retention of a band's name is also often affected by management contracts that formally forbid a leaving member from using their old name. In addition, some management and production contracts confer a vested interest in the registered name to the manager or producer.

Protection of the band's name will also be established by those bands who are registered for business purposes with the Secretary of State as a corporation, i.e., the Caged Animal Band Incorporated. There are many

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benefits to be derived from incorporation including business structure, lower tax rates and limitation of personal liability, which a band should discuss with a competent attorney. The filing fee for registration for articles of incorporation is sixty dollars.

A common misconception is that one can copyright a band's name. Copyright protects the expression of artistic, literary and musical ideas while trademarks and trade-names serve as symbols or emblems of identification, which protect the attendant goodwill and reputation associated with a particular product and service and protects the public from confusion as to the source or identity of the products or service involved.

For local bands with aspirations of national and international recognition, the protection of their name on a national basis is achieved through the obtainment of a certificate of registration of the name as an Entertainment Service Mark by the United States Patent and Trademark Office on its principal register in Washington, D.C. While such registration eliminates the need to register your band's name in each state, it necessitates a search of each state's index of registered tradenames, trademarks and

servicemarks as well as the U.S. Patent and Trademark Office file of registered and applied for service marks. Thus, before you file for your servicemark, which requires a non-refundable filing fee of \$175 plus attorney's fees, clearance of the desired name is essential. Generally, nationwide searches can be conducted at a cost of about two hundred dollars through such agencies as Thomson and Thomson or less through knowledgeable attorneys.

While time consuming and more costly than local registration, an increasing amount of Louisiana bands with reasonable career goals are taking this step. National registration is granted only upon a showing of proven

use of the name or mark in interstate commerce or in commerce between a state and a foreign country plus notice to the public of your pending claim and an opportunity for objections to be filed. Besides the filing fee, a written trademark application to be registered as an entertainment servicemark in international class 41, as well as a drawing of the mark and five specimens

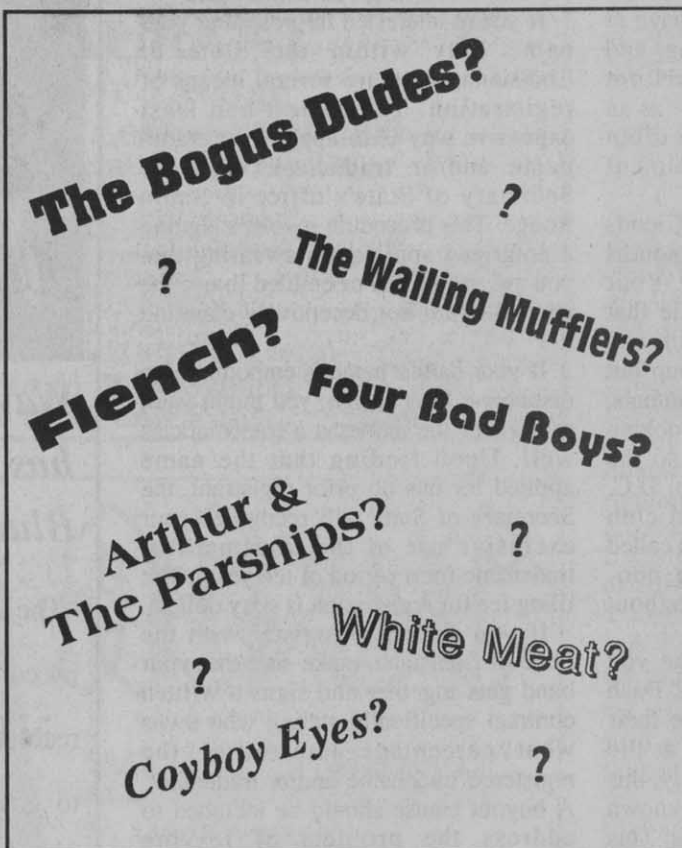
its name. Does all this mean that you should throw out all those press reviews, advertisements, copies of performance contracts and business receipts that you've been saving as proof of your existence? Absolutely not. In the event that your registration with the state is contested by an out-of-state band, or your application for federal registration is contested or denied, such evidence would form valuable evidence in a court of law.

The term of the federal trademark registration is twenty years with additional twenty-year renewal periods available. Other advantages of federal registration include the right to sue in federal court for trademark infringement, for recovery of profits, damages and court costs and the possibility of treble damages and attorney's fees. Another is constructive notice of a claim of ownership which eliminates a good faith defense for a party adopting the trademark subsequent to the registrant's date of registration. Also, many courts with certain exceptions accept registration as incontestable and conclusive evidence of the registrant's exclusive right to use the registered mark in commerce. In addition, criminal penalties are available in a

legal action for counterfeiting a registered trademark, an invaluable tool in fighting bootleggers.

Before applying for federal registration it is absolutely essential that all parties concerned enter into a written contract governing ownership of the name. If the band alone will own the name, will it be as a partnership or as a corporation? Will the band's manager, producer or record company have an interest in the name? Be specific and include provisions for leaving members and changing business relationships. Remember: it's your hard-earned artistic and business reputation that's at stake here.

—Shepard H. Samuels



of the servicemark which show use in interstate commerce, are required to be submitted.

Each trademark application is carefully considered by an examining attorney of the Patent and Trademark Office and published in the Trademark Official Gazette, thus registration will take between nine and fourteen months for approval. Notice of a pending mark may be made by use of the letters SM or TM adjacent to the group's name indicating that an application for a national registration on the entertainment servicemark is pending. Once approved, the band should give notice that it is registered by displaying the letter "r" enclosed within a circle next to

# House Levelers

No Definitions  
Tipitina's 1403

Maybe this is an act you have to catch live. The House Levelers, a local band out of our beloved city, recently released their album *No Definitions* on the Tipitina's record label, advertising themselves as purveyors of "Thrash Folk" music. They've got 12 tunes here, some sociological/political in theme, some goofy for the sake of goofiness in theme, all with more folk and less thrash.

I couldn't find out too much about the recording of this tape (the liner notes list some studio up in Memphis), but it basically sounds like three guys in a garage with a single mike set up in front of them. The Cowboy Junkies made a career off of that kind of sound, but then the Cowboy Junkies were a little more subtle than these guys.

You've got your three guys pounding on acoustic instruments like they were wired into some massive amps. You've got your nasal singing voices. You've got your clever tunes. And there are some genuine good tunes here. But one has the feeling that one's missing something at the same time, some kind of joke that one is just not getting. OK, I guess it's the sound that I can't quite get. Whatever merits the combination of three guys, some acoustic guitars and a thrash attitude has, it seems a little more spin on the old mixers might have helped out.

"David Duke" is a nasty little tune about our exceedingly nasty little Nazi-in-residence with a funny chorus: "David Duke/It's such an easy rhyme/but you make me want to puke..." "Kingdom of Love" addresses directly Mr. Swaggart and his buddies, who by this time should be having fun in a New Orleans court room. "U B Dyin" is a rap take-off that has nothing on Randy Newman's "Masterman and Baby J."....

Look, what I'm trying to say is that these guys sound like they may be fun to catch live. But unlike all my other friends in the '70s, I never did like those awful-sounding live albums. Unless you're going after a concept that's over my head guys (always a very possible possibility), I'd splurge a little bit next

time in the studio. Rent an extra mike or so. Open that room up to a dab of 'verb. It could do wonders.

—Coalhouse

# Johnny Shines

Johnny Shines  
Hightone HCD8028

It takes a little listening to get at the real Johnny Shines, but it's worth it. One obstacle: some arrangements on this 1970 album, just rereleased by Hightone, try to update Shine's delta sound into Redding-style soul, particularly a song called, "Just A Little Tenderness." Bigger obstacle: Shines labors in the shadow of his more famous mentor, Robert Johnson, with whom he traveled in Johnson's last years. Shines' syncopated guitar work and vibrato-laden vocals recall Johnson. But Shines has outgrown Johnson's youthful swagger. Instead, he offers an emotional maturity and sensitivity that's all- too-rare among bluesmen. Where most engage in sexual posturing, Shines puts his vulnerability out front. It comes out best on slow acoustic blues, like "I Know The Winds Are Blowing": "I know the winds are blowing by the leaves shakin' on the trees/I know my woman's got another man, by the way she treated me." The album's high point is "My Love Can't Hide," a brooding portrait of obsessive love. In place of a chorus, Shines just cuts loose and wails, expressing a heart that has no place to hide.

—Steve Brooks

# Antone's Anniversary Anthology: Vol. 2

Antone's ANTCD0016

On Guadalupe St. in Austin sits what's often called the best Chicago blues club south of Chicago. In the Seventies, Stevie Ray and Jimmy Vaughan both fronted house bands at Antone's, refining their chops every time the Chicago masters came through. Today, masters like Buddy Guy and Albert Collins stop down every July for Antone's week- long anniversary. This disc contains performances from the 1986 and 87 anniversary shows. Best of all is "Shake For Me," where the combination of Calvin Jones' bass and

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Hubert Sumlin's guitar will take pounds off your butt. Sumlin also duets with harp veteran James Cotton for back-to-basics tributes to both Muddy Waters and Howlin' Wolf. It's a blues party record. There are no definitive performances here, but tons of good feeling, as veterans jam on the music they love. Serve it at your next blues party, with a Shiner Bock.

—Steve Brooks

**Beausoleil**  
*Cajun Conja*  
RNA R2-70525

Beausoleil's latest album delivers everything you've come to expect from the band that defines progressive Cajun: a propulsive rhythm section, full-bodied ensemble sound, Michael Doucet's dissonant fiddle licks and his high-spirited vocals. More than any previous album, this one spotlights Doucet's songwriting. He wrote seven of the twelve, and they're all tuneful. Particularly pretty are "Sophie," a barn-burner that seems to have been inspired by "Wake Up Little Susie," and *La Nuit de Clifton Chenier*, a lover's tribute to the late King of Zydeco. Even so, I found most of the album more enjoyable than memorable, because I had a vague feeling I'd heard it all before. Back in the days of "Parlez-Nous A Boire," the band's arrangements were fresh and exciting. Now they're almost formula. The album does contain two attempts to break out of the rut. The title track, "Conja (New Orleans 1786)," about the roots of voodoo, strives for a Neville Brothers groove. I preferred "Sur Le Pont De Lyon," a modal French ballad on which the band sounds eerily like a Cajun Fairport Convention. That's no coincidence. Former Fairporter Richard Thompson cameos on electric guitar on both tunes.

—Steve Brooks

**Jimmy C. Newman**  
*and Cajun Country*  
*The Alligator Man*  
Rounder CD6039

Newman's first Rounder album is a homecoming of sorts. Though he's best-known as a country singer, from 35 years on the Grand Old Opry, his

mother was a cousin to Cajun fiddle giant Dennis McGee, and he got the first Cajun gold record for his 1975 recording of "Lache Pas La Patate." His voice is pure Cajun, too: not pretty but plaintive. Oddly, though, the Cajun standards come off weakest on this album, largely because the drummer Charles Landry doesn't have a feel for Cajun. He keeps pounding out a country backbeat, marring the exquisite fiddle work of Rufus Thibodeaux and Bessyl Duhon's sweet accordion. The three songs that make the album worth having were all written by swamp pop king Johnnie Allan, including the gorgeous final cut, "On Va Jamais Oublier (We Will Never Forget Them)." It's a tribute to the deceased giants of Cajun music, from Iry Lejeune to Amedee Ardoin, who kept the flame alive through decades of scorn and ridicule. The song insists, "They are here today."

—Steve Brooks

**New Lost City Ramblers**  
*The Early Years 1958-1962*  
Smithsonian/Folkways

This album is that rarity, a historical document that sounds as though you're hearing it for the first time. That's because, basically, you are. The Ramblers were to Appalachian string-band music what Beausoleil used to be to traditional Cajun: archivists who dug through old recordings and rescued wonderful songs from obscurity. Guitar player Mike Seeger is Pete's brother and son of Ruth Crawford Seeger, one of the first academics to seriously study folk music. Each of these 26 songs is arranged to be true to its source, making the album a virtual textbook of Appalachian styles. Unfortunately, most of the songs, culled from 12 albums, disappeared back into obscurity as soon as the Ramblers recorded them. The obscurity is undeserved. Take "The Old Fish Song," a retelling of the Jonah story, first recorded in 1933, that verges on rap: "The sea got rowdy and kicked up its heels...He thought how much better his preaching would be/Since from a whale seminary he had a degree." They don't write 'em like that any more.

—Steve Brooks

**Dr. Demento's**  
*20th Anniversary Collection*  
Rhino R2 70743

For those of us who grew up in the impoverished decade of the '70s, Dr. Demento's radio show was a wonderful antidote to Laverne and Shirley. He was that generation's conduit to such inspired degenerates of olde as Spike Jones, Tom Lehrer and Allan Sherman; he also played the best of the contemporary scene, Monty Python, National Lampoon and the like. This two-CD set celebrates twenty years on the air — though the show didn't go national until 1974 — and features a lot of the expected classics: "Cocktails for Two," "Hello Muddah, Hello Faddah," "The Masochism Tango," "Earache My Eye" and many others. I've not listened to the show for years, so this compilation provided a nice overview to the novelty hits of the eighties as well. The Doctor's liner notes are very informative, even scholarly if you can apply that word to this music without snickering. Did you know, for instance, that there are *three* books about Spike Jones published recently??

—Tom McDermott

**The Stained Glass Hour**  
*Bluegrass and Old-Timey*  
*Gospel Music*  
Rounder CD 11563

This sampler from Rounder emphasizes the religious side of country/bluegrass music. It's a fine reminder to casual followers of this idiom as to how much great white gospel singing is out there; for those whose connotations of "country" music is Kenny Rogers, drinking beer and truck-driving, this contemporary roots music collection should be a mandatory purchase. "Modernists" like David Grisman and Tony Trischka shed light on their folkier sides, and in the twenty years I've listened to him, Doc Watson has never sounded more starkly eloquent than on "And I Am Born to Die." Lesser lights like the Louvin Brothers and the Dreadful Snakes are showcased handsomely as well.

—Tom McDermott



By Rick Coleman

## THE HOOLIGANS

**You've seen these guys before: talented veterans of many of New Orleans' best bands, and if they'd just move away, they'd probably be famous**

**O**ne block past the (Lost in the) Ozone (Belt) Motel in Mandeville, a scene from the sanitarium: A mixed-breed band of grizzled veterans of the New Orleans music wars shakes the dust in a filthy, funky rat-shack — Ruby's Roadhouse (the Northshore cowpie Tipitina's) — in urban flight commuterville. A crowd of red-collar-neck bar hangers and young urban flyers (yuppies) neatly sidestep the floor cracks as they twirl to music unlike their usual diet of oldies — gritty/folky/harmonic/jammin' rock 'n' roll poesy. Call the cops, those sensitive singer-songwranglers, the Hooligans, are at it again.

The Hooligans are Shad Weathersby, Bruce "Weasel" MacDonald, John Meunier and Paul Santopadre.

Weathersby drifted through smoke, black light and Eric Burdon imitations

in New Orleans in the late '60s to become — to his own surprise — a songwriter. Meunier's likewise hip teenage group Abraham featured the future "Absolute King of New Age Music," George Winston, reluctantly copping Procol Harum keyboard licks. Shad and John got together with Frosty Horton at SLU in Hammond and formed an acoustic harmony trio called Huck's River. After winning a contest in Denver in 1973, they somehow wound up broke in L.A., re-discovering Winston delivering dirty magazines in his Volkswagen. They once again inflicted their music on the sensitive jazzmeister, who joined them during their four-year crash on his town. Meunier avers, "He still calls me now and then--collect."

Meunier came back home to play with another notable--the late jazz guitarist Emily Remler, in the early jazz

incarnation of Little Queenie & the Percolators. Remler went on to jazz fame and was replaced by Tommy Malone, who would form the Subdudes with John Magnie of the Percolators.

Weathersby spent time learning the fine care and repair of furniture in Virginia and opening acoustically for the likes of Leon Redbone and Ray Charles.

In 1984 George Winston called and recorded Weathersby at Studio in the Country in Bogalusa for his Dancing Cat label with Frosty Horton producing. The album, *Light Outside That Door*, is a thing of beauty which would be a joy forever if it's ever reissued on CD — sweet, homey songs and performances by Winston, Red Tyler, Kidd Jordan and the Zion Harmonizers. It did well in spots around the country, especially on the East Coast. "I'm very proud of the record," says Weathersby, "It's very eclectic." Shad gigged at the time with the Throwback Band, which included Meunier on bass and Red Tyler on sax.

Meanwhile Meunier started writing songs in Allison & the Distractions, replaced Vance DeGeneres in the Petries and joined Little Queenie again in her Boys of Joy reggae band and in



her Rhythm & Blues Death Squad.

Then arrived the Weasel.

Originally from Lake Charles, Bruce MacDonald has one of the most impressive Louisiana resumes of any musician. Dubbed "Weasel" for his roidential good looks in junior high, he grew up in Lake Charles on swamp blues. After his first couple of rock bands, he formed the legendary Coteau in Lafayette in the mid-'70s with Michael Doucet: "That's what really started the Cajun resurgence, with all the young white kids playing Cajun rock 'n' roll music, 'cause we had two guitar players who played like the Allman Brothers, and, at times, two fiddles. I was listening to jazz records, Miles Davis, the Grateful Dead, and the Crusaders. Michael was very, very traditional, and so we hated each other, but it worked."

He then toured the world on likewise stormy seas with Zachary Richard. "I arranged the rhythm & blues songs, just helped him with it. And then George Porter and I played with him for a while. He was wanting to play the piano and do the New Orleans stuff, like mix that up with his accordian."

After getting encouragement from the Meters for his jazz fusion tapes, MacDonald moved to New Orleans in the late '70s and joined George Porter's Joyride. "Me and George got along great. We probably drank too much. We did a demo album at Studio in the Country and they couldn't sell it." Bruce would later co-write three songs on George's *Runnin' Pardner* album.

MacDonald linked romantically with Leigh Harris and joined her and John Magnie in a popular trio called Little Queenie & the Skin Twins before Bruce's foot gave out from pounding his stomp board and John left to form the Subdudes. "Leigh is the best singer I've ever heard. When she's 'on,' she's the best."

Caribbean music was next, with the awesome Obeah Man, Exuma.

"We had a wonderful band... We played like sometimes eight nights a week. I love Exuma, he's a great guy. It's that energy, he's just like--AAAAAAAH! The guy wouldn't quit. He finally had a fuckin' heart attack."

MacDonald's wanderings seemed to

culminate with the Songdogs in the mid-'80s. "That's probably the best band I've been in to date. We came like a quarter of an inch of being signed by several different major labels, but the people just couldn't work it out amongst themselves — I mean, there was seven of us. All of a sudden I started writing these folk rock songs, which is what I'm writing now. Leigh introduced me to John and we started banging around on a four-track machine."

Meunier intro'd MacDonald to Wethersby and a collaboration was born in the form of Bruce's Meters-influenced New Orleans funk and Shad's lyrical caprice (in this instance, a comparative philosophy course by Alfred E. "What Me Worry?" Newman). "We wrote this song called 'Rage on River,'" says Shad, who was on his way to record an incredibly good demo CD in L.A. with old friend Frosty Horton producing and Leo Nocentelli on guitar.

"We started writing more songs. The Songdogs then were disintegrating. I said, 'What about gettin' Santopadre and let's put something together here?' So that song was really the impetus that started the Hooligans."

The Hooligans became a vehicle driven by MacDonald's searing rhythmic guitar licks and Paul Santopadre's rock-solid drum wallowing, with Meunier's funk bass barrelling below and acoustic guitar and harmonies flying above. Meunier contributed Band-influenced rockers like "Little More Time" and MacDonald howled gritty R&B stompers like "Dance, Dance, Dance" and "Witness."

Weathersby is a great songwriter. He writes Caribbean-tinged ballads about the cosmos and riff-driven rock with hyper-intellectual lyrics. "I was influenced so much by great writers like Paul Simon, Robbie Robertson, James Taylor and even poets," he notes. Weathersby brings violence home, from Tieniman Square ("Closer to Me") to shots heard out his window ("Don't Look Far"). Some of his best songs are somewhat autobiographical, like "Buick '59," "Master of Obscure Facts" and his New Orleans sketch, "Dream World":

*The levee is heavy with rocks and sand*

*Hold back the water from my batture land  
The sky goes clear,  
But water will come again.  
It's a stone's throw from the Victorian Inn  
To a Black Pearl shotgun by the riverbend  
To a potter's field plot by an air-conditioned den.*

*Dreamworld, edge of the river  
where rolls away  
Dreamworld, edge of the river  
where the water it goes.*

*Back in the bricks there's only time to lose.  
A ghetto economy, Bolivian fueled.  
Brown-eyed bombers ridin' against the law.  
Bankers and lawyers they're rakin' in the dough.  
Wild gay bunnies hop the Quarter bars.  
Black-eyed tourists bouncin' against the wall,  
Wonderin' where they lost it all...*

Last month Weathersby went to San Francisco to record a solo album for Jeff Mellintine's Skyline Records. The record will include the three songs from the 1989 demo and again feature production by Frosty Horton and contributions by George Winston (who will be recording at the same time). Also included will be "Meteor Ride" from the soundtrack of the forthcoming film *Wishman*.

"For me it's been a growing experience with the Hooligans," says Weathersby. "The live thing was real different for me, because I'd been strictly acoustic for so long. We have the acoustic side, we have the rock side and we have the harmony too, so it's kind of fragile, but I really feel like it's starting to work now."

"The Hooligans is country rhythm & blues," says MacDonald, who leads the Hooligans' rhythm section in side groupings, last year playing country-pop with the MacWonderfuls and lately playing incinerating R&B with Paula & the Pontiacs and Little Queenie. "I think if we'd go to the Midwest we'd probably be famous. But we're here to stay, 'cause we're just a bunch of pals."

# THE KERRVILLE FOLK FEST

Other festivals have their varied interests, but here, the hills belong to the songwriters.

By Steve Brooks

"I went in a Kerrvirgin and I came out a Kerrvert. And it was good for me."

I don't know whether the fest-goers who first coined these epithets, some 20 years ago, had any deep meanings in mind, but I can see how hanging out at the 20th Kerrville Folk Festival, from May 23 to June 9 in Kerrville, Texas, could feel like making love to 25,000 people. Every bit as exhausting, too.

A typical night of swapping songs around the campfires can run till dawn. Catch three or four hours shuteye, until it gets just too hot to sleep in a tent, and start over again. Do it every day for 18 days. You'll be in an altered state, I guarawn-damn-tee you, cher.

Random moments start to penetrate your senses: sunlit dust floating around a singer under a scrub oak, a 4 a.m. moon hanging over the Texas Hill Country, applause erupting from a distant campfire, a handful of early risers picking Whiskey Before Breakfast over coffee. That's Kerrversion. "It's a sort of utopia," said David Gomberg, a psychology grad student from Brooklyn who was busy losing his Kerrvirginity.

"You can leave your stuff out here. Nobody touches it. Nobody corrals you to



parking in a certain place. It spontaneously organizes itself."

"This place is so powerful - anything can happen here. Just sit back and let it happen," said Anne Feeney of Pittsburgh, a fire-breathing union organizer who holds court every morning in front of the Kerrtry Store. "I was feeling fragmented. My shit's scattered from one end of the festival to the other. But people always bring my stuff to the store, which is where I live."

No utopia's perfect. The solar-heated showers never work. Some campsites flood out whenever there's a heavy rain, which happens at least once per fest. Organizer Rod Kennedy had to duck out one morning to visit a bankruptcy judge in San Antonio. But overall, after 20 years, Kennedy's got the logistics - if not the economics - of organizing a festival down cold. Despite the inherent anarchy of 20 acres of musicians, the latrines get cleaned every morning, and the concerts start on time. Things run so smoothly on

the main stage that most acts are halfway through their sets in the time it take an average Jazz Fest act to set up.

Kerrville's a 10-10 town. A 10-hour straight-shot on I-10 brings you to a secluded corner of the Texas hill country. Ten miles outside of town sits the Quiet Valley Ranch, the unchallenged singer-songwriter capital of America. Other folk festivals tend to focus on dance music: Bluegrass or Cajun or Conjunto or Irish. At Kerrville the emphasis is on songs, and you'll find more songwriters per square inch than any territory outside Nashville. It's a cross between Jazz Fest and the Rainbow Gathering, with a bit of old-fashioned camp meeting thrown in.

Even the Jazz Fest aspect - the main stage - is basically a cozy place. The stage sits down in a grassy amphitheatre, and there are benches for all, which means you can actually see the performers without having to stand.

"All this amphitheatre is, anyway, is a big living room," said New Orleans fiddler and WTUL disc jockey Gina Forsyth, a second-year Kerrvert. Forsyth floated in as an unknown and ended up on the main stage, backing up Canadian folksinger Valdy.

At the main stage concerts, which run Friday through Sunday nights, you hear acts that are big names on the folk music circuit and Who-Dat's everywhere else: Butch Hancock, poet laureate of Lubbock; comic feminist chanteuse Christine Lavin, whose flaming baton routine brought down the house and almost burned it down, as well; storyteller Gamble





Rogers and his Keillor-esque tales of the mythical Occalawaha County, Fla.; and the incomparable Austin Lounge Lizards, a bluegrass-from-hell band with originals like "Boudreaux Was A Nutcase" and "Jesus Loves Me But He Can't Stand You."

Kerrville doesn't really get going, though, till the main stage shuts down, around midnight. That's when the campfires start blazing, and when the best music of the fest starts to sound. Kerrville campfires are a good place to unlearn your prejudices about folk music. Most New Orleans music lovers would rather spend a solid week in Metairie than listen to a solid night of folk music. That's because New Orleans music lovers go out to have a good time, and they've heard enough Tracy Chapman and Suzanne Vega to be convinced that folksingers never have a good time. Mind you, Kerrville campfires do have their share of very earnest young people who sing about very politically-correct subjects with very little sense of humor and very few chords. But you also discover quickly that some of the freshest, most entertaining music of the Nineties is coming from people who strum acoustic guitars.

Take vagabond British bard Rory Mcleod, currently living in Australia, who just might be the most compelling solo performer in music today. His story songs, about travelling circuses and South African shoeshine boys and Turkish immigrants in Germany, are delivered in a deliberate Cockney slur that makes The Clash sound effete by comparison. Mcleod punctuates his verses with bird-like whistling, scat singing and virtuoso harmonica lines, all the while beating a percussive line with tap shoes. When others are playing, he's liable to join in on trombone.

Then there's Georgia native Chris Chandler, who is to folk music what the Sex Pistols were to rock: a frontal assault on all its pretensions. Chandler, who looks and dresses like he's living out of his car (he is), mauls his trusty Gibson, breaking an average of one string per song. While playing out-of-tune, he delivers wickedly funny folk-raps like "A Funny Thing Happened On The Way To The Abyss," which explores the sexual habits of beer yeasts, and "Republican

Woodstock," in which Operation Desert Storm replaces Woodstock as the bonding experience of a generation. "By the time we got to Riyadh, we were half a million strong," Chandler raps, adding later, "Being intelligent in the Nineties is like being sexually active in the Fifties." Mcleod played the main stage this year, but Chandler has yet to be booked, which means you have to catch him around the campfires.



Kerrville campfires come in several varieties, each with its own rituals and etiquette. Some are for established professionals, some for up-and-comers and some for amateurs. Some fires permit only solo performances, while others encourage jamming.

Several campfires are associated with particular camps, which reappear year after year: the fortress-like Camp Quisine, reputed to have the best food; Camp Mocca Verde, which translates as "green snot"; Camp Coho, an outpost of North-westerners huddled in the most flood-prone corner of the ranch. The one constant is that each performer gets one song. Then, it's somebody else's turn.

Kerrville is a one person/one song democracy. Most intense and interesting are the singer-songwriter campfires, which are deceptively-casual exercises in one-upsmanship. If you don't have an original song, you don't play. If you do have an original song, you strain yourself to top

the originals of every other player. "What song should I do?" a friend whispered to me at one campfire. "Tom Paxton is in the audience."

In the back of most singers' minds is the saga of Michelle Shocked, who once came to Kerrville a relative unknown and might have stayed that way had some Brit not taped her at a campfire. The tape, replete with crickets chirping in the background, became an underground radio hit in Britain, which in turn caused U.S. record companies to take notice.

A subtler sort of one-upsmanship involves tuning. Staying in tune is a problem for everyone, thanks to the humid Texas night and the currents of heat from the fires. But singer-songwriters inevitably tune the longest, while everyone else politely waits their turn. A really serious singer-songwriter can easily spend five minutes tuning up for a three-minute song.

The most useful aspect of Kerrville campfires is getting instant feedback from your peers. If listeners like your song, they applaud heartily. If they don't like your song, they quietly migrate to another campfire. Some will keep on migrating until the Texas sun creeps over the hills. Even after the festival closes, with everyone in the amphitheatre locking arms and singing, "I wanna go home to the Armadillo," it doesn't really close. While cleanup of the ranch begins, Kerrverts repair to the myth-laden Luckenbach General Store, twenty miles north, to pitch washers and drink Shiner Bock and keep on playing.

Not everyone gets Kerrverted. Don Macleese, music editor for the Austin American-Statesman, wrote a scathing column in which he exhorted all Kerrverts to "get back to reality." Kennedy's heard it all before. "The writer told us to get back to reality," Kennedy said. "Well, this is reality. It doesn't matter what they wear or what their income level is. It's a place where people treat each other like human beings."

As for me, I'll see you there next year. The Fest starts up again May 21 and runs through June 7. I might even make the three-day minifest this Labor Day. Dubbed Kerrville Folk Festival Too!, it runs August 30 through September 1. Anyone for Camp Crawfish?

## LISTINGS

### Thursday 1

**Art Opening "Nightmares of Beauty,"** new works by Sallie Ann Glassman at The Blue Crystal.  
**Free dancing lessons** at Bronco's  
**Can't Hardly Playboys** at the Cajun Cabin  
**The Quartertones** at Checkpoint Charlie's  
**The James Rivers Movement** at De' Novos  
**Kenny Lachney** at Helen's  
**Stephi and the Black Socks** featuring **Dino Kruz** at Jimmy's  
**Jimmy Elledge** at Larry's  
**Cajun Night** at The Maple Leaf  
**Don Duet** at Michaul's  
**Open Blues Jam** at Mid-City Bowling Lanes  
**The Desire Brothers** at Muddy Waters  
**Percy Humphrey** at Palm Court Jazz Cafe  
**Wendell Brunious** at Preservation Hall  
**Marva Wright** at Tipitina's

### Friday 2

**Bedrocks** at Amberjack's  
**King's Row** at The Bengal  
**Nosotros with Pedro Cruz** at Cafe Istanbul  
**Can't Hardly Playboys** at the Cajun Cabin  
**Jack Quigley and His Only Friend** at Checkpoint Charlie's  
**Perfect Strangers** at City Lights  
**Overload** at Jimmy's  
**Jimmy Elledge** at Larry's  
**Fred McDowell** at Louis XVI Restaurant  
**Dri Gi** at Michaul's  
**Troy Turner** at Mid-City Bowling Lanes  
**Danny Barker** at The Palm Court Jazz Cafe  
**Kid Sheik** at Preservation Hall  
**Irie Vibrations** at Tipitina's

### Saturday 3

**Bedrocks** at Amberjack's  
**Black Diamond** at Buckets  
**Allen Fontenot** at the Cajun Cabin  
**The Clements Brothers** at Carrollton Station  
**Eclipse** at Jimmy's  
**Jimmy Elledge** at Larry's  
**Fred McDowell** at Louis XVI Restaurant  
**Walter Wolfman Washington** at The Maple Leaf  
**Rodie Romero & the Rockin' Cajuns** at Michaul's  
**George Porter, Jr. & Running Partners** at Mid-City Bowling Lanes  
**Charmaine neville, Reggie Houston and Amasa Miller** in concert. "Rockin' Your Socks & Soothin' Your Soul" at New Orleans Entertainment Hall.  
**Pud Brown's Palm Court Jazz Band** at The Palm Court Jazz Cafe  
**Percy Humphrey** at Preservation Hall  
**Buckwheat Zydeco** at Tipitina's

### Sunday 4

**Bedrocks** at Amberjack's  
**Free Dance Lessons** at Bronco's  
**Nosotros with Pedro Cruz** at Cafe Istanbul  
**Allen Fontenot** at the Cajun Cabin  
**Songwriters' Showcase** at Carrollton Station  
**Open Mike Acoustic Jam Night** hosted by Jack Quigley at Checkpoint Charlie's  
**John Rankin** at Madigan's  
**The Iguanas** at The Maple Leaf  
**Clones at Play** at Muddy Waters  
**Danny Barker** at The Palm Court Jazz Cafe  
**Olympia Brass Band** at Preservation Hall  
**Lea h Chase and Mike Eellera Group** at Snug Harbor  
**A Pais-Do-Do with The Basin Brothers** at Tipitina's

### Monday 5

**Top Cats** at Amberjack's  
**Free dance lessons** at Bronco's  
**Allen Fontenot** at the Cajun Cabin  
**Strychnine** at Jimmy's  
**Jack Quigley and His Only Friend** at Kaldi's Coffee House  
**Blue Sister** at The Maple Leaf

**La Touche** at Michaul's  
**Wendell Brunious** at Preservation Hall  
**Charmaine Neville** at Snug Harbor  
**The 'TULBox presents Helmet and Jawbox (Live on WTUL) 50¢ Draft** at Tipitina's

### Tuesday 6

**Can't Hardly Playboys** at the Cajun Cabin  
**Jean-Louis Laverne** at Louis XVI Restaurant  
**Rebirth Brass Band** at The Maple Leaf  
**La Touche** at Michaul's  
**Subtonics** at Muddy Waters  
**Kid Sheik** at Preservation Hall  
**Willie Metcalf** at Snug Harbor  
**Fishbone** shows at 9:00pm, Tickets at Ticketmaster at Tipitina's

### Wednesday 7

**Bobby Cure and the Summertime Blues** at The Bengal  
**Can't Hardly Playboys** at the Cajun Cabin  
**Black Pirahna** at Jimmy's  
**Jimmy Elledge** at Larry's  
**Jean-Louis Laverne** at Louis XVI Restaurant  
**Jong-A-Moi** at Michaul's  
**Nuisance and Schlong** at Muddy Waters  
**Irrving Charles, Jr.** at The Palm Court Jazz Cafe  
**Percy Humphrey** at Preservation Hall  
**In The Mood**, two shows, 8 & 10, at Snug Harbor  
**Fishbone** shows at 9:00pm, Tickets at Ticketmaster at Tipitina's

### Thursday 8

**Free dance lessons** at Bronco's  
**Can't Hardly Playboys** at the Cajun Cabin  
**The Quartertones** at Checkpoint Charlie's  
**James Rivers Movement** at De' Novos  
**Kenny Lachney** at Helen's  
**Jimmy Elledge** at Larry's  
**Cajun Night** at The Maple Leaf  
**Don Duet** at Michaul's  
**Backsliders** at Muddy Waters  
**Percy Humphrey** at The Palm Court Jazz Cafe  
**Wendell Brunious** at Preservation Hall  
**Charmaine Neville** at Snug Harbor  
**Tower of Power** Tickets at Ticketmaster at Tipitina's

### Friday 9

**Top Cats** at Amberjack's  
**Tricks** at The Bengal  
**Nosotros with Pedro Cruz** at Cafe Istanbul  
**Can't Hardly Playboys** at the Cajun Cabin  
**Jack Quigley and his Only Friend** at Checkpoint Charlie's  
**Perfect Strangers** at City Lights  
**Kenny Lachney** at Helen's  
**Stone Poets** at Jimmy's  
**Rockin' Dopsie and the Zydeco Twisters** at The Maple Leaf  
**Jong-A-Moi** at Michaul's  
**Chris Polechek and The Flying Palmettos** at Mid-City Bowling Lanes  
**Blue Runners** at Muddy Waters  
**Danny Barker** at The Palm Court Jazz Cafe  
**Wendell Brunious** at Preservation Hall  
**Barbara Short** at Snug Harbor  
**Tower of Power** Tickets at Ticketmaster at Tipitina's

### Saturday 10

**Top Cats** at Amberjack's  
**Mississippi South** at Bronco's  
**Allen Fontenot** at the Cajun Cabin  
**Hooligans** at Carrollton Station  
**Metal Rose** at Jimmy's  
**Jimmy Elledge** at Larry's  
**Fred McDowell** at Louis XVI Restaurant  
**Walter Wolfman Washington** at The Maple Leaf  
**Don Duet** at Michaul's  
**Backsliders** at Mid-City Bowling Lanes  
**Pud Brown's Palm Court Jazz Band** at The Palm Court Jazz Cafe  
**Percy Humphrey** at Preservation Hall

# KENT COURTNEY



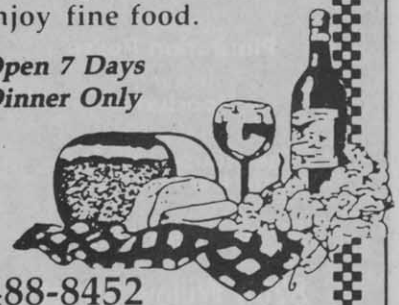
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## AUGUST

Thursday 1  
**Stephi and the Black Socks**  
featuring Dino Kruz

Friday 2  
**Overload**

Saturday 3  
**Eclipse**

Monday 5  
**Strychnine**

Wednesday 7  
**Black Piranha**

Friday 9  
**Stone Poets**

Saturday 10  
**Metal Rose**

Monday 12  
**Sublime**

Tuesday 13  
**Eclipse**

Wednesday 14  
**Freebeer**

Thursday 15  
**Black Diamond**

Friday 16  
**Peabody and Stealin' Horses**

Saturday 17  
**Producers and Slick Willy**

Tuesday 20  
**The Desire Brothers**

Wednesday 21  
**Tribal Stomp**

Thursday 22  
**Stephi and the Black Socks**  
featuring Dino Kruz

Friday 23  
**The Shepherd Band**

Saturday 24  
**Cowboy Mouth**

Wednesday 28  
**Plantation Posse**

Thursday 29  
**Voodudes**

Friday 30  
**The House Levelers**  
and the Phantoms

Saturday 31  
**Dash Rip Rock**

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**Available for Private Parties**

# C L U B I N F O

All our listings are free and current but there are occasional changes so call the club to check the scene. And remember this happenin' town gets happenin' pretty late sometimes so make sure you call ahead to check for times.

**Amberjack's**, 7306 Lakeshore Drive, 282-6660. Live music every weekend.

**The Bengal**, 4612 Quincy, 456-0986. Live bands and DJ's playing oldies dance music Tuesdays, Thursdays and Saturdays. Bobby Cure & the Summertime Blues play on Wednesdays at 9; Call for more information.

**Benny's Bar**, 938 Valence, 895-9405, corner of Camp. Free music almost every night at this uptown neighborhood bar. The place is always fast paced as people flock to see local blues, rock, reggae or R&B. Closed Mondays.

**Bronco's**, 1409 Romain, Gretna, 368-1000. Free dancing lessons on Mondays and Thursdays, Monday and Thursdays are Ladies nights.

**Buckets**, 4740 Rye Street, Metairie, 455-6168. Special MC "Ready Teddy."

**Cafe Brasil**, 2100 Chartres, 947-9386. Just outside the French Quarter, this coffeehouse and bar features espresso, theatre, art and music, including a bluegrass and gospel shows on alternating Sundays. Admission is usually free or a small charge.

**Cafe Istanbul**, 534 Frenchmen, 944-4180. Pedro Cruz Quintet plays soft Latin jazz Friday at 10pm and music every Tuesday night.

**Cajun Cabin Restaurant**, 501 Bourbon, 529-4256. Live Cajun music seven nights a week.

**Carrollton Station**, 8140 Willow, 865-9190. Live music some weekends, usually with local rock, blues or R&B bands.

**Checkpoint Charlie's**, 501 Esplanade, 947-0979. Music Thursdays and every Friday with Jack Quigley. Call for special events during festivals. Food, games, laundromat, a casual neighborhood bar on the fringe of the French Quarter.

**De' Novos**, 1600 St. Charles Ave. This new music club features The James Rivers Movement on Thursdays and D.J. and Dancing through the weekend. Friday is also happy hour from 5:00pm to 8:00pm with a buffet.

**Fantastique Lounge**, 6629 Airline Highway, 733-9903. Singer Kenny Lachney performs Friday and Saturday from 10pm to 2am.

**Fireman's Hall**, 307 4th St., Westwego, 341-8264. A Cajun fais do-do every weekend, call for day, featuring some of the finest Cajun bands in Louisiana. Every Saturday is live country acts.

**The Glass House**, 2519 S. Saratoga (between Second & Third), 895-9279. Some of New Orleans' best modern brass bands play here very week.

**Howlin' Wolf**, 3653 18th Street in Metairie, 885-4354. An increasingly popular venue for rock 'n' roll and new music. Monday is open mike acoustic jam night, and Thursdays feature the Clements Brothers.

**Jimmy's Music Club**, 8200 Willow, 861-8200. One of New Orleans' few rock-oriented clubs. Call the concert line for an update on who's playing this week, or check Jimmy's ad in this section.

**Kelligan's**, 429 Wall Blvd., Gretna, 394-5857. Fridays and Saturdays, from 10pm to 2am: Joe G. and E-Z Street plays oldies.

**Larry's**, 1800 Stumph Blvd., Gretna, 366-9155. Jimmy Elledge will be appearing Wednesday and Thursday -7pm to 11pm and Friday and Saturday, 9pm to 1am Jimmy Elledge is best known for his million-selling hit, "Funny How Time Slips Away."

**Madigan's**, 801 S. Carrollton, 866-9455. Live music some Saturdays from 10pm to 2am Sundays, also

from 9pm to 1am, John Mooney and John Rankin alternate playing every other week. Call for more information.

**Maple Leaf**, 8316 Oak, 866-LEAF. This bar features music with a New Orleans or Louisiana flavor every night, including cajun, zydeco and blues. Check their ad in this section for a complete schedule.

**Michaul's**, 701 Magazine, 529-3121. A new downtown restaurant and club featuring Cajun food, music and two-step dancing. The music starts at 7:30. Ils sont partis laissez les bon ton roulet!

**Mid-City Bowling Lanes**, 4133 S. Carrollton, 482-3133. For the coolest cats: rockin' rollin' bowling up your alley every Friday and Saturday night with free live music.

**Mudbugs**, 2024 Belle Chasse Highway, 392-0202. New Orleans is now home to "the World's largest Honky Tonk!". This 60,000 sq. ft. includes 27 pool tables, three bars and specials throughout the week. Thursday and Sunday see live music with Mississippi South. It's Cajun all the way on Sunday afternoons starting at 2 pm with a free Cajun buffet, dance lessons and Jong A Moi. Wednesday is Ladies Night, ladies drink free from 7 pm on and 20 ladies have a chance to win part of a \$2000 give-away. Friday night is The Wordest Largest Office Party Night with an all you can eat buffet. Closed Monday and Tuesday.

**Muddy Waters**, 8310 Oak, 866-7174. This nightclub features a diverse mix of local up-and-coming acts and nationally established acts. The kitchen now serves excellent low-priced meals (\$2) anytime.

**Mulate's**, 201 Julia Street, 522-1492. The world's most famous Cajun restaurant. Music nightly.

**Palm Court Jazz Cafe**, 1204 Decatur, 525-0200. This new French Quarter restaurant offers music information and live traditional jazz. Check for late night Christmas star sessions.

**Pampy's Tight Squeeze Jazz**, 2005 N. Broad, 949-7970. Modern jazz Sundays 6-11 pm with Ed Perkins featuring Michael Ward. Fridays and Saturdays, R&B with Aces. And on Wednesday the discs are spun by DJ Troy Turner the "Soul Burner" and oysters on the half shell for only 25 cents.

**Pete Fountain's**, Hilton Hotel, Poydras at the river, 523-4374. Pete Fountain and his band play on Tuesdays, Wednesdays, Fridays and Saturdays at 10pm; one show only, reservations recommended.

**Preservation Hall**, 726 St. Peter, 523-8939. This French Quarter music hall is known internationally for its presentation of traditional New Orleans music. Situated in the French Quarter, the Hall swings to midnight. Shows start at 8:30. 3 dollars admission. Call for more information.

**The Rivershack Tavern**, Corner of River Road and Shrewsbury, 835-6933. This bar's been around for years but now you can hear some of the most popular bands play here. You can even sit on top of the levee and watch the Mississippi while listening to the music waft up from the club. Music on Friday and Saturday nights.

**Snug Harbor**, 626 Frenchmen, 949-0696. Jazz and New Orleans favorites almost every night. Tipitina's, 501 Napoleon, 897-3943. Live music of all sorts every night.

**Tricou House (711 Club)**, 711 Bourbon, 525-8379. Music everyday from 1:30 pm throughout the evening with such stars as Al Broussard, Nora Wixted, Doc Bernard, Doug Duffey and Carl Leyland; In Tricou's Upstairs: Disco dancing upstairs on everyday from 7 pm till.

**UNO Sandbar**, in The Cove, University of New Orleans campus, 286-7200. The Wednesday night jazz series is the talk of the town. Ellis Marsalis, Harold Battiste and Victor Goines are regulars here.

**Barbara Short** at Snug Harbor  
**Dr. John and the Felicity Street Funk Band** Tickets  
 at Ticketmaster at Tipitina's

## Sunday 11

**Top Cats** at Amberjack's  
**Nosotros with Pedro Cruz** at Cafe Istanbul  
**Allen Fontenot** at the Cajun Cabin  
**Songwriters' Showcase** at Carrollton Station  
**Open Mike Night** hosted by **Jack Quigley** at  
 Checkpoint Charlie's  
**John Mooney** at Madigan's  
**The Iguanas** at The Maple Leaf  
**Clones at Play** at Muddy Waters  
**Danny Barker** at The Palm Court Jazz Cafe  
**Olympia Brass Band** at Preservation Hall  
**Lea, 'h Chase and Mike Paller Group** at Snug  
 Harbor  
**A Fais-Do-Do with Bruce Daigrepoint's Cajun**  
**Band** 5-9pm at Tipitina's

## Monday 12

**Free dance lessons** at Bronco's  
**Allen Fontenot** at the Cajun Cabin  
**Acoustic Night** at Howlin' Wolf  
**Sublime** at Jimmy's  
**Jack Quigley and his Only Friend** at Kaldi's Coffee  
 House  
**Blue Sister** at The Maple Leaf  
**La Touche** at Michaul's  
**Black Pirahna** at Muddy Waters  
**Wendell Brunious** at Preservation Hall  
**Charmaine Neville and Friends** at Snug Harbor  
**The 'TULBox presents the Backsliders plus**  
**Observers (Live on WTUL) 50¢ Draft** at Tipitina's

## Tuesday 13

**Can't Hardly Playboys** at the Cajun Cabin  
**Eclipse** at Jimmy's  
**Jean-Louis Laverne** at Louis XVI Restaurant  
**Rebirth Riverside Ramblers** at The Maple Leaf  
**La Touche** at Michaul's  
**Julie and the Tatoo Love Boys** at Muddy Waters  
**Kid Sheik** at Preservation Hall  
**Nocca Kids** at Snug Harbor  
**Movie Night presents Louisiana Music Jamboree**  
 featuring **Zydeco, Cajun, and N.O. Brass Band**  
 flicks Show at 8pm at Tipitina's

## Wednesday 14

**Bobby Cure and the Summertime Blues** at The  
 Bengal  
**Can't Hardly Playboys** at the Cajun Cabin  
**Freebeer** at Jimmy's  
**Jimmy Elledge** at Larry's  
**Jean-Louis Laverne** at Louis XVI Restaurant  
**Jong-A-Moi** at Michaul's  
**Dogs** at Muddy Waters  
**Irving Charles, Jr.** at The Palm Court Jazz Cafe  
**Percy Humphrey** at Preservation Hall  
**Stephanie Sieberth Ensemble** at Snug Harbor  
**Fela Kuti and Egypt 80** at Tipitina's

## Thursday 15

**Free dance lessons** at Bronco's  
**Can't Hardly Playboys** at the Cajun Cabin  
**Quartermen** at Checkpoint Charlie's  
**James Rivers Movement** at De' Novos  
**Kenny Lachney** at Helen's  
**Black Diamond** at Jimmy's  
**Jimmy Elledge** at Larry's  
**Cajun Night** at The Maple Leaf  
**Don Duet** at Michaul's  
**Subtonics** at Muddy Waters  
**Percy Humphrey** at The Palm Court Jazz Cafe  
**Wendell Brunious** at Preservation Hall  
**Charmaine Neville and Friends** at Snug Harbor  
**Lynn August and the Hot August Knights** at  
 Tipitina's

## Friday 16

**Top Cats** at Amberjack's

**Tricks** at The Bengal  
**Mississippi South** at Bronco's  
**Can't Hardly Playboys** at the Cajun Cabin  
**Jack Quigley and His Only Friend** at Checkpoint  
 Charlie's

**Perfect Strangers** at City Lights  
**Peabody and Stealin' Horses** at Jimmy's  
**Jimmy Elledge** at Larry's  
**Fred McDowell** at Louis XVI Restaurant  
**Rockin' Dopsie and His Zydeco Twisters** at The  
 Maple Leaf  
**Dre Gi** at Michaul's  
**Elvis Night with Carl Sonny Leland** at Mid-City  
 Bowling Lanes  
**Danny Barker** at The Palm Court Jazz Cafe  
**Kid Sheik** at Preservation Hall  
**John Sinclair**, manager of the rock group **MC5**, founder  
 of the **White Panther Party**, will sign copies of his  
 1972 **Guitar Army** at Rock n Roll Collectables, 1214  
 Decatur Street  
**Charmaine Neville and Friends** at Snug Harbor  
**Radiators** at Tipitina's

## Saturday 17

**Top Cats** at Amberjack's  
**Mississippi South** at Bronco's  
**Black Diamond** at Buckets  
**Allen Fontenot** at the Cajun Cabin  
**Johnny J and the Hitmen** at Carrollton Station  
**Producers and Slick Willy** at Jimmy's  
**Fred McDowell** at Louis XVI Restaurant  
**Walter Wolfman Washington** at The Maple Leaf  
**Sheryl Cormier and Cajun Sound** at Michaul's  
**Rockin' For Rhinos, Benefit for Audubon Zoo**  
 featuring **Ice Nine, The Clements Brothers and**  
**The Boogaloo Blues Band** at Mid-City Bowling  
 Lanes  
**Pud Brown's Palm Court Jazz Band** at The Palm  
 Court Jazz Cafe  
**Percy Humphrey** at Preservation Hall  
**Ellis Marsalis** at Snug Harbor  
**Radiators** at Tipitina's

## Sunday 18

**Top Cats** at Amberjack's  
**Allen Fontenot** at the Cajun Cabin  
**Songwriters' Showcase** at Carrollton Station  
**Open Mike Night** hosted by **Jack Quigley** at  
 Checkpoint 33 Charlie's  
**John Rankin** at Madigan's  
**Positive Greed, Whipped and Aspirin Gust** at  
 Muddy Waters  
**Danny Barker** at The Palm Court Jazz Cafe  
**Olympia Brass Band** at Preservation Hall  
**Lea, 'h Chase and Mike Paller Group** at Snug  
 Harbor  
**A Fais-Do-Do with Bruce Daigrepoint's Cajun**  
**Band** 5-9pm at Tipitina's

## Monday 19

**Free dance lessons** at Bronco's  
**Allen Fontenot** at the Cajun Cabin  
**Acoustic Night** at Howlin' Wolf  
**Jack Quigley and His Only Friend** at Kaldi's Coffee  
 House  
**Blue Sister** at The Maple Leaf  
**The Cajun Fiddler Band** at Michaul's  
**Green Day, Trusty and Fiddle Head** at Muddy Waters  
**Wendell Brunious** at Preservation Hall  
**Harold Baptiste** at Snug Harbor

## Tuesday 20

**Can't Hardly Playboys** at the Cajun Cabin  
**The Desire Brothers** at Jimmy's  
**Jean-Louis Laverne** at Louis XVI Restaurant  
**Backsliders** at The Maple Leaf  
**La Touche** at Michaul's  
**Kid Sheik** at Preservation Hall  
**Peter Cho Quartet** featuring **Tony Dagradi** at Snug  
 Harbor  
**Pato Banton and the Reggae Revolution** at Tipitina's

# Maple Leaf Bar

8316 Oak Street  
 866-LEAF

Thursday 1  
 Cajun Night

Saturday 3  
 Walter Wolfman Washington

Sunday 4  
 The Iguanas

Monday 5  
 Blue Sister

Tuesday 6  
 Rebirth Brass Band

Thursday 8  
 Cajun Night

Friday 9  
 Rockin' Dopsie  
 and the Zydeco Twisters

Sunday 11  
 The Iguanas

Monday 12  
 Blue Sister

Tuesday 13  
 Rebirth Riverside Ramblers

Thursday 15  
 Cajun Night

Friday 16  
 Rockin' Dopsie  
 and His Zydeco Twisters

Saturday 17  
 Walter Wolfman Washington

Monday 19  
 Blue Sister

Tuesday 20  
 Backsliders

Thursday 22  
 Cajun Night

Saturday 24  
 Walter Wolfman Washington

Sunday 25  
 Jong-A-Moi

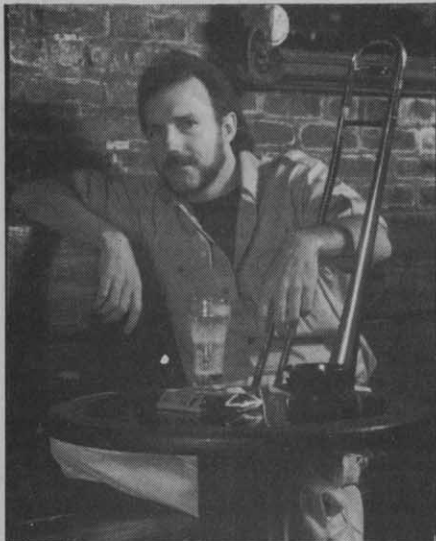
Monday 26  
 Blue Sister

Thursday 29  
 Cajun Night

Friday 30  
 Rockin' Dopsie

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SAT-SUN BRUNCH 12-3PM

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525-0200

### Wednesday 21

**Tricks** at The Bengal  
**Can't Hardly Playboys** at The Cajun Cabin  
**James Rivers Movement** at De' Novos  
**Tribal Stomp** at Jimmy's  
**Jimmy Elledge** at Larry's  
**Jean-Louis Laverne** at Louis XVI Restaurant  
**Jong-A-Moi** at Michael's  
**Moving Targets** at Muddy Waters  
**Irving Charles, Jr.** at The Palm Court Jazz Cafe  
**Percy Humphrey** at Preservation Hall  
**Tony Dagradi Trio** at Snug Harbor  
**Blue Rodeo** at Tipitina's

### Thursday 22

**Can't Hardly Playboys** at The Cajun Cabin  
**Quartermasters** at Checkpoint Charlie's  
**James Rivers Movement** at De' Novos  
**Kenny Lachney** at Helen's  
**Stephi and the Black Socks** featuring **Dino Kruz** at Jimmy's  
**Jimmy Elledge** at Larry's  
**Cajun Night** at The Maple Leaf  
**Don Duet** at Michael's  
**Open Blues Jam** at Mid-City Bowling Lanes  
**Neslort** at Muddy Waters  
**Percy Humphrey** at The Palm Court Jazz Cafe  
**Wendell Brunious** at Preservation Hall  
**Marva Wright** at Snug Harbor  
**Les Tetes Brulees (from Cameroon)** at Tipitina's

### Friday 23

**Sho-Tyme** at Amberjack's  
**Bobby Cure and the Summertime Blues** at The Bengal  
**Nosotros with Pedro Cruz** at Cafe Istanbul  
**Can't Hardly Playboys** at The Cajun Cabin  
**Jack Quigley and His Only Friend** at Checkpoint Charlie's  
**Perfect Strangers** at City Lights  
**The Shepherd Band** at Jimmy's  
**Jimmy Elledge** at Larry's  
**Fred McDowell** at Louis XVI Restaurant  
**Sheryl Cormier and The Cajun Sounds** at Michael's  
**J Monque D** at Mid-City Bowling Lanes  
**Danny Barker** at The Palm Court Jazz Cafe  
**Kid Sheik** at Preservation Hall  
**Phillip Manuel and The Hurley Blanchard Quartet** at Snug Harbor  
**Gil Scott-Heron** shows at 8pm & 11pm tickets at Ticketmaster at Tipitina's

### Saturday 24

**Sho-Tyme** at Amberjack's  
**Mississippi South** at Bronco's  
**Allen Fontenot** at The Cajun Cabin  
**Paula and The Pontiacs** at Carrollton Station  
**Cowboy Mouth** at Jimmy's  
**Jimmy Elledge** at Larry's  
**Fred McDowell** at Louis XVI Restaurant  
**Walter Wolfman Washington** at The Maple Leaf  
**La Touche** at Michael's  
**The Stone Poets** at Mid-City Bowling Lanes  
**George Porter** at Muddy Waters  
**Pud Brown's Palm Court Jazz Cafe** at The Palm Court  
**Ellis Marsalis** at Snug Harbor  
**Marcia Ball** at Tipitina's

### Sunday 25

**Sho-Tyme** at Amberjack's  
**Nosotros with Pedro Cruz** at Cafe Istanbul  
**Allen Fontenot** at The Cajun Cabin  
**Songwriters' Showcase** at Carrollton Station  
**Open Mike Night** hosted by **Jack Quigley** at Checkpoint Charlie's  
**John Mooney** at Madigan's  
**Jong-A-Moi** at The Maple Leaf  
**Pud Brown's Palm Court Jazz Band** at The Palm Court  
**Olympia Brass Band** at Preservation Hall  
**Leagh Chase and Mike Ballera Group** at Snug

Harbor

**A Fais-Do-Do with Bruce Daigrepoint's Cajun Band** 5-9pm at Tipitina's

### Monday 26

**Free dancing lessons** at Bronco's  
**Allen Fontenot** at The Cajun Cabin  
**Blue Sister** at The Maple Leaf  
**Jack Quigley and His Only Friend** at Kaldi's Coffee House  
**Percy Humphrey** at Preservation Hall  
**The TULBox presents Chickasaw Mudd Puppies and Flat Duo Jets plus Beggar Weeds (Live on WTUL)** 50¢ Draft at Tipitina's

### Tuesday 27

**Can't Hardly Playboys** at The Cajun Cabin  
**Jean-Louis Laverne** at Louis XVI Restaurant  
**Kid Sheik** at Preservation Hall  
**Betty Shirley with Joe Simpson** at Snug Harbor  
**The La's (tentative)** at Tipitina's

### Wednesday 28

**Bobby Cure and the Summertime Blues** at The Bengal  
**Can't Hardly Playboys** at The Cajun Cabin  
**Plantation Posse** at Jimmy's  
**Jimmy Elledge** at Larry's  
**Jean-Louis Laverne** at Louis XVI Restaurant  
**The Three Amigos** at Snug Harbor  
**Jesus Jones plus Ned's Atomic Dustbin** tickets at Ticketmaster at Tipitina's

### Thursday 29

**Can't Hardly Playboys** at The Cajun Cabin  
**James Rivers Movement** at De' Novos  
**Kenny Lachney** at Helen's  
**Voodudes** at Jimmy's  
**Jimmy Elledge** at Larry's  
**Cajun Night** at The Maple Leaf  
**Desite Brothers** at Muddy Waters  
**Percy Humphrey** at The Palm Court  
**Wendell Brunious** at Preservation Hall  
**Charmaine Neville and Friends** at Snug Harbor  
**Earl King, and Robert Ward with George Porter and Friends** at Tipitina's

### Friday 30

**Perfect Strangers** at Amberjack's  
**Bits and Pieces** at The Bengal  
**Voodudes** at Buckets  
**Can't Hardly Playboys** at The Cajun Cabin  
**Jack Quigley and His Only Friend** at Checkpoint Charlie's  
**The House Levelers and the Phantoms** at Jimmy's  
**Rockin' Dopsie** at The Maple Leaf  
**Johnny J. and the Hitmen** at Mid-City Bowling Lanes  
**Walter Wolfman Washington** at Muddy Waters  
**Wendell Brunious** at Preservation hall  
**Charmaine Neville and Friends** at Snug Harbor  
**Rebirth Brass Band** at Tipitina's

### Saturday 31

**Perfect Strangers** at Amberjack's  
**Voodudes** at The Bengal  
**Mississippi South** at Bronco's  
**Allen Fontenot** at The Cajun Cabin  
**Woodenhead** at Carrollton Station  
**Dash Rip Rock** at Jimmy's  
**Jimmy Elledge** at Larry's  
**Fred McDowell** at Louis XVI Restaurant  
**Krewe of Matharoux** at Mid-City Bowling Lanes  
**George Porter** at Muddy Waters  
**Pud Brown's Palm Court Jazz Band** at The Palm Court  
**Percy Humphrey** at Preservation Hall  
**Elvin Bishop plus The Beat Daddys** tickets at Ticketmaster at Tipitina's

## MUSIC MONTHLY

### french quarter

**Absinthe Bar**, 400 Bourbon at Conti, 525-8108. Hot live blues every night of the week. Tuesdays thru Saturdays at 10pm to 3am: Bryan Lee and the Jump Street Five. Sundays and Mondays at 10 p.m. to 3 a.m.: Janet Lynn and the All-Purpose Blues Band. Sunday through Thursdays 5:30 to 9:30: Blues With A Feeling.

**Altamira**, 701 Convention Center Blvd., 581-6870. This restaurant serves authentic Spanish cuisine and features flamenco guitar and dance show, 8:30 p.m. to 9:30 p.m. Tuesday through Saturdays.

**Blue Crystal**, 1135 Decatur, 586-0339. The best in progressive/regressive music and "underground" sounds. There's always a large crowd posing outside dressed in various looks, so don't walk on by. Dancing from 10 p.m. till late. Art show the last Wednesday of the month at 10 p.m.

**City Lights**, 310 Howard Ave, 568-1700. Downtown's hot-spot for yuppies and buppies alike.

**Club Libretto**, 541 Bourbon St, 524-7611, inside the Inn On Bourbon. Piano bar every night with Sally Townes and Juanita Brooks.

**Dutch Alley**, 900 block of Decatur, 522-2621. Every Saturday and Sunday, 1 p.m. to 3 p.m., a variety of local music: traditional, cajun, or gospel. Call for further scheduling and information.

**Fairmont Court**, Fairmont Hotel, University Place (off Canal), 529-7111. Tuesdays through Saturdays, 8:30 p.m. to 12:30 a.m.: Jazz with the French Quarter Threes.

**Famous Door**, 339 Bourbon, 522-7626. Jazz Unlimited with Famous Door Five playing dixieland jazz daily, from 7 p.m. until.

**Famous Door Patio**, 327 Bourbon, 522-7626. Nightlife featuring Humphrey Davis on sax 8 p.m. until everyday, Mondays is R&B night.

**Feelings Cafe**, 2600 Chartres, 945-2222. Joey Arndt plays piano Fridays and Saturdays from 7:30 to 11:30 p.m.

**Fritzel's**, 733 Bourbon, 561-0432. This is a gathering place for traditional jazz players from all over the world. Call for more information.

**Gazebo**, 1018 Decatur, 522-0862. Various local jazz artists play from noon till 4 p.m. Amasa Miller & Reggie Houston or the Tony Bazley Jazz Trio play on weekdays from Noon till 4 p.m. Piano player from 4 p.m. to 6 p.m. Chris Clifton & The All American Jazz Quintet perform Saturdays-Sundays from 11 a.m. to 6 p.m.

**Hilton Hotel**, Poydras at the river, 561-0500. In the French Garden Bar Marva Wright performs Friday through Sunday, call for times. Alan White plays Thursdays through Saturdays from 4 to 7 in the English Bar.

**Hotel Inter-Continental**, 444 St. Charles, 525-5566. Carl Franklin plays in the Lobby Lounge from 5-7 p.m. on Mondays through Thursdays. The Carl Franklin Jazz Duo with Richard Motten Monday through Saturday, 9 p.m. to 12:30 a.m. Also, harpist Judy Seghers plays in the Veranda Restaurant on Thursdays, Fridays and Saturdays from 7:30 to 10:30 p.m.

**Hyatt Hotel**, 500 Poydras, 561-1234. Live entertainment Mondays through Fridays from 5 p.m. to 8 p.m. in the Mint Julep Lounge. Also, a jazz trio plays during the Sunday brunch from 9 a.m. to Noon.

**The Inn on Bourbon**, 541 Bourbon, 524-7611. Piano music every night from 4 p.m. to 2 a.m. Players include Bob Sloane, Mike Bunis and Mike Carter.

**Irma Thomas' Lions Den**, 2655 Gravier St. 822-9591. Live music, call for details.

**Krazy Korner**, 640 Bourbon, 524-3157. Joan Duvall Magee and the Foundation Band performs on Monday through Saturday from 8 p.m. Just Us plays Wednesday thru Sunday from 3 p.m. to 8 p.m. and on Sundays 3 p.m. till close.

**Lafitte's Blacksmith Shop**, 941 Bourbon, 523-0066. Miss Lilly sings show tunes and relaxing old hits from 10 p.m. every night.

**LeMoyne's Landing**, Spanish Plaza at the river, 524-4809. Check nightly listing.

**Louis Armstrong Foundation Jazz Club**, Meridien Hotel, 614 Canal, 525-6500. Jacques Gauthe's Creole Rice Band plays Friday and Saturday, 9 p.m. to 12:30 p.m.

On piano catch Phil Parnell Monday through Saturday, 5 p.m. to 7 p.m. Other musicians perform Tuesday through Sunday. Call for details.

**Louis XVI Restaurant**, Saint Louis Hotel, 730 Bienville, 581-7000. This elegant restaurant features international balladeer, guitarist troubadour Jean-Louis Laverne on Tuesdays and Wednesday from 7:30 to 11:30; Fred McDowell tickles the ivories on Fridays and Saturdays from 7:30 to 11:30 p.m.

**Mahogany Hall**, 309 Bourbon, 525-5595. Four shows schedules daily, 8:30 p.m.; 9:30 p.m.; 10:30 p.m. and 11:30 p.m. Shows feature a variety of performers such as the Mahogany Hall Stompers, Rassberrie Ragtimers and The Dukes of Dixieland. Call for current information.

**Maison Bourbon**, 641 Bourbon, 522-8818. The Original Tuxedo Jazz Band plays from 2:15 to 7:15 p.m. every day except Wednesdays. June Gardner plays Mondays from 7:15 p.m. to 12:15 a.m., Wallace Davenport plays every night except Mondays from 7:15 to 12:15 (Saturdays, 9 to 1:45).

**Mediterranean Cafe**, 1000 Decatur, 523-2302. Scotty Hills French Market Jazz Band performs on Saturdays and Sundays from 2 to 6 p.m. J.B. plays piano for breakfast & lunch, J. Vinson on Sax for dinner.

**Mulate's**, 201 Julia Street, 522-1492. The world's Most Famous Cajun Restaurant.

**The New Victoria Train Station**, 111 Iberville, 523-7793. All aboard with Jeannie With Class, Thursday thru Saturday at 9 p.m. and Sunday, 1 p.m. to 6 p.m. No cover.

**Nikkie's Dockside and Restaurant**, 3401 Chartres, 945-0021. Jazz on Fridays with the Carl Leblanc Trio.

**O'Flaherty's Irish Channel Pub**, 514 Toulouse St., 529-1317. The most authentic Irish Pub this side of the Atlantic features Celtic Folk Tuesdays thru Saturday at 7:30 p.m. - till. In the Ballad Room, Betsy McGovern performs Mondays 7:30 p.m. till, and Friday, Saturday and Sunday, 4 p.m. to 8 p.m. On Wednesdays the Pipes and Drums of New Orleans play their bagpipes every half hour throughout the evening. In the Informer Pub: West of Clare plays Fridays & Saturdays from 8 p.m. till. Also on Wednesdays traditional Irish Ceili dancing at 7:30.

**Pete Fountain's**, Hilton Hotel, Poydras at the river, 523-4374. Pete Fountain and his band play selected nights. Call ahead for details and reservations.

**Petroleum Lounge**, 1501 St. Philip, 523-0248. The Tremé Brass Band cuts loose every Sunday night from 8 p.m. until (The Rebirth Brass Band also appear frequently). Great music isn't the only attraction, check out the following: Friday and Saturday at 9 p.m. DJ "Coach" plays oldies but goodies. Mondays free red beans and rice. Tuesdays and Thursdays are "Picture Taking Night" (everybody in the club is photographed and the slides are later projected on the walls). Wednesday is "Pot Luck" night, and Thursdays is "Game Night" (go head to head with the checkers master himself). Call the club for more information on upcoming performances.

**Preservation Hall**, 726 St. Peter, 523-8939. This French Quarter music hall is known internationally for its presentation of traditional New Orleans music. Situated in the French Quarter, the Hall swings to midnight. Shows start at 8:30. Admission is only \$3. Call for more information.

**Prout's Alhambra Lounge**, 728 N. Claiborne, 454-0972. Open Wednesday through Sunday. Wednesday, female dancers; Thursday, male dancers (ladies night); Friday, live band; Saturday, "Gong Show" starting at Midnight with Bobby Marchan as M.C. of the evening the cover is \$3.

**Rhythms**, 227 Bourbon, 523-3800. Some of the best blues in New Orleans with regulars Marva Wright and others. No cover and the largest dance floor in the French Quarter.

**Royal Sonesta Hotel**, 300 Bourbon, 586-0300. In My-stick Den: Tuesdays through Saturdays the doors open at 10 p.m. with Quiet Storm. Call for more information.

**Ryan's Irish Pub**, 441 Bourbon, 566-1507. One of the few places in New Orleans where you can get Guinness on tap and hear Irish folk music. Sligo 61 plays Wednesdays through Fridays from 8:30 p.m. until and Saturday and Sunday, 4:30 p.m. to 9 p.m., and Noel Nash plays from Saturdays - Tuesdays.

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with groovy music for the global village. 11:30 p.m. Saturdays only. \$5 cover.

**Tricou House** (711 Club), 711 Bourbon, 525-8379. Wednesdays through Sundays, from 9:30 p.m. until: Piano blues with Al Broussard. Mondays and Tuesdays, from 9:30 p.m. until; and Saturdays and Sundays, from 5:30 to 9:30 p.m.: R&B by Nora Wixted. Tuesdays from 1:30 to 9:30 p.m. and Thursdays, Saturdays and Sundays from 1:30 till 5:30 p.m.: New Orleans blues with Bernard Bryan; In Tricou's Upstairs: Disco dancing upstairs on everyday from 7 p.m. till.

**Tropical Isle**, 738 Toulouse, 523-9492. Sundays through Tuesdays from 11:30 p.m. to 3:30 a.m.: Frank Faust. Wednesdays from 11:00 p.m. to 3:00 a.m.: Al Miller Thursdays through Saturday from 10:30 p.m. to 3:30 a.m.: Late As Usual. Fridays & Saturdays 8-10:30 p.m.: Frank Faust.

**Windsor Court Hotel**, 300 Gravier, 523-6000. The Windsor Chamber Trio plays in Le Salon during afternoon tea on Wednesdays through Sundays, 2:30 to 5:15 p.m. Harpist Rachel van Voorhees plays in Le Salon during afternoon tea on Mondays and Tuesdays, 2:30 to 5 p.m., and in the Grill Room on Saturdays and Sundays for brunch from 11:30 a.m. to 2:30 p.m. Pianist Hugh Clay plays American popular music and jazz in the Polo Club Lounge nightly except Sundays from 5:30 p.m. to 11:30 (With his trio on Fridays and Saturdays at 6:30 p.m.). Tim Holder plays piano in Le Salon from 5:30 to 11:30 p.m. on Monday through Saturday.

### uptown

**Columns Hotel**, 3811 St. Charles Ave., 899-9308. There's no cover to hear Jeff Levine play jazz in the bar Wednesday from 8 p.m. until midnight. Call for other performers.

**Kilamanjaro**, Carondelet and Louisiana, 891-1700. African and Caribbean music on occasion. Call for details.

**Le Crepe Nanou**, 1410 Robert at Prytania, 899-2670. Jazz at Nanou with Roland Lambert on Flute and Michael Peldera on Piano every Friday from 9-12. No cover.

**Madigan's**, 801 S. Carrollton, 866-9455. Live music some Saturdays from 10 p.m. to 2 a.m. Sundays, also from 9 to 1, John Mooney and John Rankin alternate playing every other week. Call for more information.

### midcity

**Mid-City Bowling Lanes**, 4133 S. Carrollton, 482-3133. For the coolest cats: rockin' rollin' bowling up your alley every Friday and Saturday night with free live music. See Nightly section for bands.

**Pampy's Tight Squeeze Jazz**, 2005 N. Broad, 949-7970. Modern jazz Sundays 7-11 p.m. with Ed Perkins featuring Michael Ward. Fridays and Saturdays, R&B with Aces. DJ on Wednesday with Troy Turner the "Soul Burner".

**Two Jack's**, 2101 S. Liberty, 581-9661. A variety of live jazz, blues and soul acts.

### lakefront

**Amberjack's**, 7306 Lakeshore Drive, 282-6660. Live music every weekend. See Nightly section.

### westbank

**Bronco's**, 1409 Romain, Gretna, 368-1000. Mississippi South plays every Monday, Friday and Saturday from 9:30 p.m. to 2 a.m. Free country and western dancing lessons from 9:30 to 10:30 p.m. on Mondays. Ladies drink free Mondays and Fridays 8 p.m. to midnight. Free Cajun dance lessons on Wednesday.

**Celebrity Club**, 901 Manhattan Blvd., 362-4699. This club features Clean Sweep (Top 40's from the 50s and 60s and 70's) Wednesday through Saturday at 10 p.m. On Tuesdays Hector & the Summer Breeze plays from 10 p.m. until.

**Fireman's Hall**, 307 4th St., Westwego, 341-8264. A Cajun fais do-do every Friday evening from 9:00 p.m. to 1:00 a.m. featuring some of the finest Cajun bands in Louisiana. Country music every Saturday night.

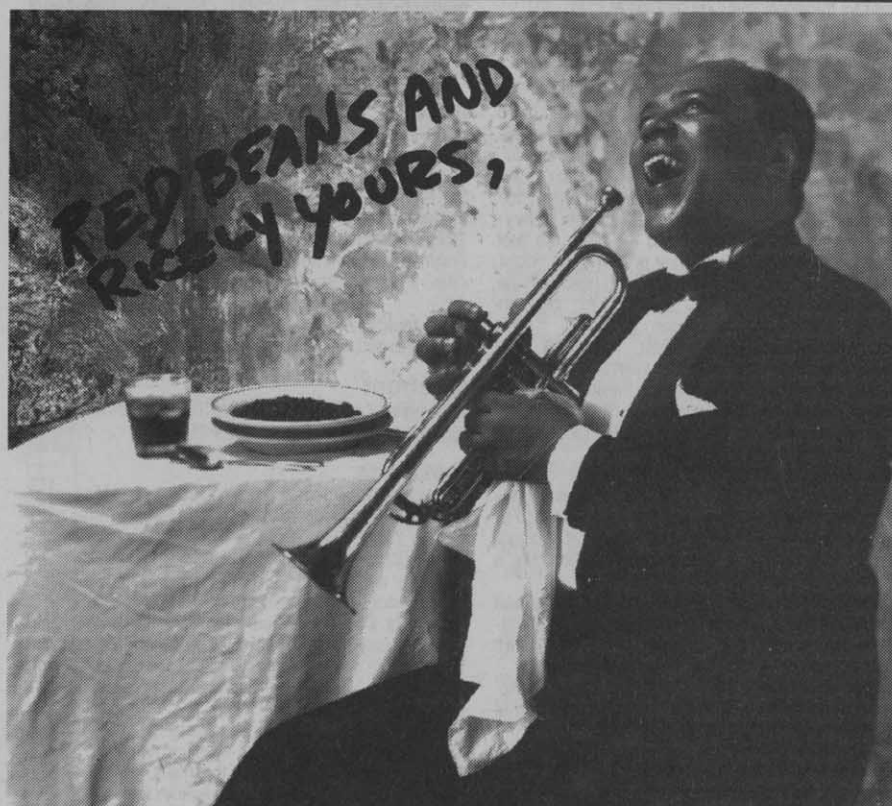
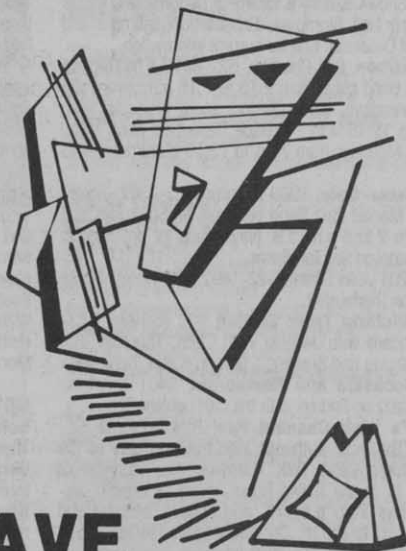
**Four Columns**, 3711 West Bank Expressway, Harvey, 340-4109. Live Cajun music Tuesdays from 7:30 to 11 p.m. Cajun dancing lessons are offered from 6:30 to 7:30 p.m. on Tuesdays, as well.



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**Hotel Inter-Continental**, 444 St. Charles, 555-5566. Lucien Barin plays jazz from 11-2 p.m. and on Saturdays Phamous Lambert from 12 p.m. to 3 p.m.

**Kabby's**, Hilton Hotel, Tim Laughlin Jazz Band from 10 a.m. to 2:30 p.m. 525-5566.

**Le Jardin**, Canal Place One, 100 Iberville, 566-7006. Clive Wilson's Original Camellia Jazz Band from 10:30 a.m. to 2:30 p.m.

**Louis Armstrong Foundation Jazz Club**, Meridien Hotel, 614 Canal, 525-6500. The Creole Rice Jazz Trio from 11 a.m. to 3 p.m.

**Mr. B's**, 201 Royal, 523-2078. The Original Crescent City Jazz Band from 10:30 a.m. to 3 p.m.

**Palm Court Jazz Cafe**, 1204 Decatur, 525-0200. Thais Clark sings with the Lars Edegran Jazz Band. And on Saturdays Phamous Lambert with Lloyd Washington of the Ink Spots from 12 p.m. to 3 p.m.

## coffeehouses

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**True Brew Coffee**, 3133 Ponce de Leon, 947-3948, and 200 Julia, 524-8441. Both True Brews are art galleries in addition to being coffeehouses, and there's live music at the warehouse district branch.

## poetry

Borsodi's Poetry Reading Series is the second Tuesday of every month at Borsodi's Coffeehouse, 5104 Freret, starting at 8:30 p.m. Call for more information.

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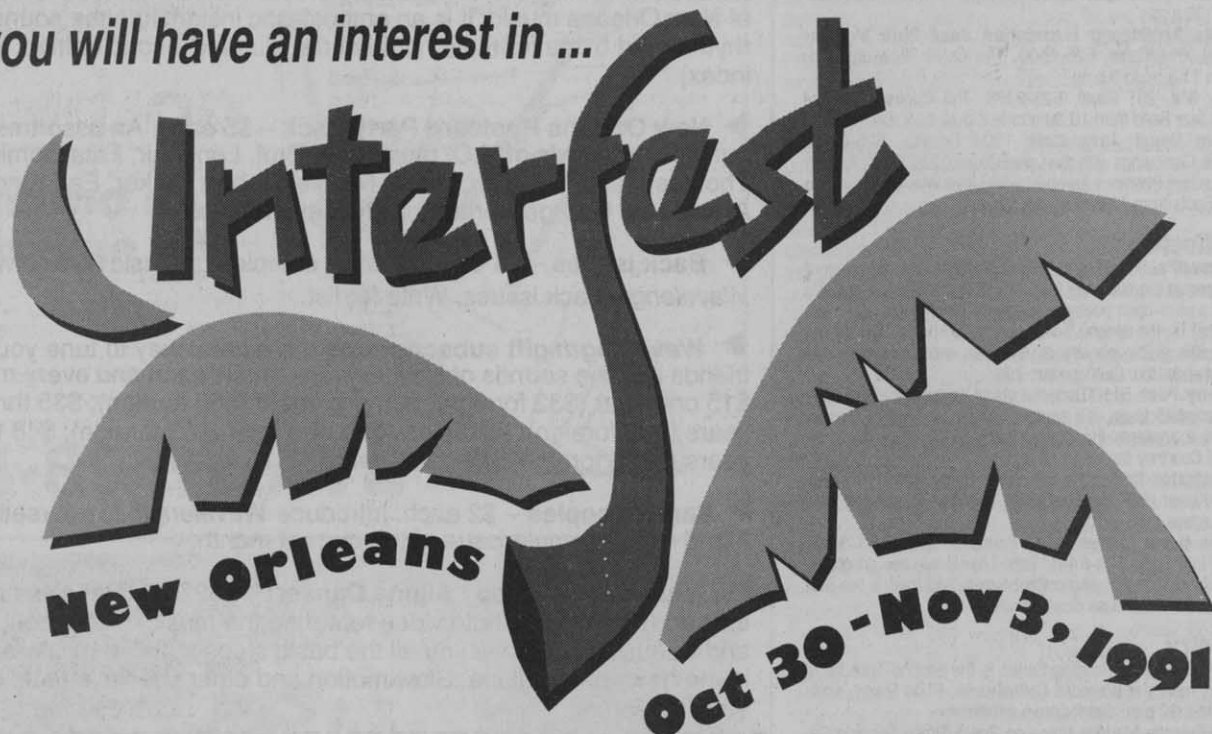
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In the swelter of brutal, unrelenting heat, the human mind has trouble with the simplest of problems, but there's one major controversy that can't wait for the cool days of fall (in New Orleans, that season occurs for three days during the second week of November). Here at **Wavelength**, we're interested in words and their meaning. We know, you wouldn't think a city that produced "Handa Wanda," Tutti Frutti, "Sittin' In My La La Waiting For My Ya Ya" or "Ooh Poo Pah Doo" would be concerned with words and their origins. Well, you're wrong. We often wile away a summer's afternoon wondering if "Where Y'at" did in fact originate from musicians of an earlier era greeting their comrades with a query on where said comrade was gigging that week, or if Jock-A-Mo-Feena-Heh could possibly be translated "It's New Year's Eve All the Time," as a resident of the French Antilles once suggested. So it's not as odd as you might think for us to worry that the proper name be affixed to something that is part of our everyday life, vital to our happiness and well being: we mean, of course, the **recording**, the thing that one puts out when one goes into the studio, the thing that is sold in the whatever you call the store that sells them, the thing that goes in the cabinet of the same name: in other words, the CD/cass/LP—the **record**. Now we know you call a CD a CD, and a cassette a cassette. Even a DAT's a DAT for a' that, but what are you going to say when you get signed to a record/cd/cass company and you call to tell your mother "hey, ma, I'm going to put out a ..." or "My ... just went gol

d. " You can't say "my cassette went gold but my CD hasn't," or can you?

## A MODEST PROPOSAL

May we suggest a ground swell movement to just call the damn thing a **record**? Like record. meaning short for recording? So no matter in what form the consumer decides to buy it, for simplicity's sake, you can call your effort a record. Then, it's "record stores" and "record cabinets" and, hey, even "record players" and "record companies." "The cassette deck of my record player is out of order," or "I bought this CD at Ace's record store," or "My record will be out in September." We love it. Now that that problem is solved, we're ready to sit back with a cool Pimm's and ponder Paul Schaffer, the Amusement Tax, the Invasion of Panama, Jimmy Swaggert, house trailers, Vanilla Ice, sexism and wind in music videos...hey, where's the shaker?

## STUDIO NEWS

October 7 should be the date for **Mac Rebennack**, our own Dr. John, to enter Ultrasonic Studios to record his new album. Joining the good doctor will be all New Orleans artists, several of whom influenced Mac's music. Even though he did a lot of work here in the Fifties, this will be the first album cut in New Orleans of his own music. The **Nevilles** will follow him into the studio to record a new album. Dr. John is scheduled to be in New Orleans August

10 at Tip's and October 4 with the New Orleans Symphony. BB, Mac's wife, besides being Dr. John's road manager, is now managing talented Shreveport guitar player **John Campbell**, who has just signed with Electra. According to B.B., the record will be produced by Dennis Walker (Robert Cray). Jazz artist **Phillip Manuel** completed four tracks at Ultrasonic for his upcoming release on Treasure Records. Manuel collaborated with **David Torkanowsky**, **Jim Singleton**, **Tony Dagradi** and **Johnny Vidacovich** on the sessions. **Scott Goudeau** and **Steve Reynolds** engineered the recordings. Also at Ultrasonic were Cajun traditionalists **Steve Riley** and the Mamou Playboys tracking and mixing their second album for Rounder.

## INTERFEST UPDATE

The news from Liverpool is that the registrants are signing up from as far away as Czechoslovakia and Australia to attend the **Interfest** conference to be held here October 30-November 3. Invited are festival producers, booking agents, and others who are interested in booking New Orleans acts. There will be workshops on festival production and New Orleans musicians are encouraged to be in town that week to perform. Shuttles will take the registrants around to clubs, and with the Rejoicin' In The Park gospel festivities and the Po-Boy Blues Festival that weekend, the conference should be a big weekend for locals and visitors alike. For more information about participation, call 504/895-2359.

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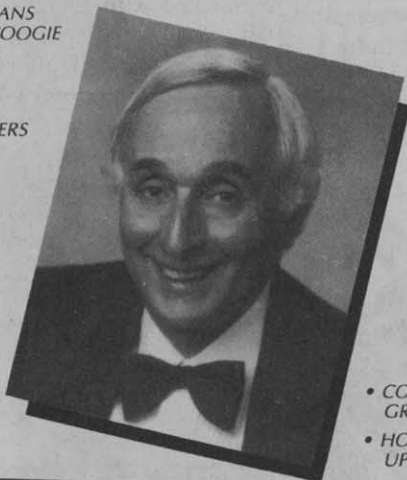
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